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"THE HONOURABLE MR. TAWNISH."

At the King's, Hammersmith

Romantic Play, in Three Acts, by Jeffrey Farnol, adapted from his novel of the same name, Presented by Dennis Neilson-Terry and Mary Glynne, in association with B. A. Meyer, on Saturday, Aug. 2.

Viscount Hambledon (known as Mr. Tawnish)	Dennis Neilson-Terry
Sir John Chester	Clifford Marquand
Sir Richard Eden	Henry Carlisle
Mr. Bentley	John R. Turnbull
Sir Harry Raikes	Reginald Jarman
Captain Appleby	E. Ernest Imeson
Sir George D'Arcy	Denys Blakelock
Mr. Shenstone	Fletcher Lightfoot
Mr. Finch	Ronald Buchanan
Samkin	Robert Rivers
George	Derrick De' Marney
Brimber	Robert Rivers
Galloping Jerry	Jack H. Bligh
Bow Street Runner	Martin Drury
2nd Bow Street Runner	William Arnold
Sally	Sybil Hale
Cornelia	Marie Greenhouse
Lady Anatasia	Kitty de Legh
Penelope	Mary Glynne

Whatever the critics of "family pull" may say, hereditary talent helps to maintain the traditions of the stage. Therefore, your true playgoer will be glad to find Dennis Neilson-Terry following in the footsteps of Fred Terry and Julia Neilson. If anybody is to keep alive the drama of cloak and sword, ruffles and knee-breeches, masks and thigh boots, it must be the son of parents who have made this style of acting their chief concern. That he has not neglected their lessons is obvious in the way he has staged "The Honourable Mr. Tawnish." Jeffrey Farnol is indeed fortunate in being brought forward as a dramatist on the occasion of Dennis Neilson-Terry and Mary Glynne's first venture into management. On the other hand, they have to thank him for parts admirably suited to their qualities. The slender figure and languid air of Mr. Neilson-Terry lend themselves exactly to what Mr. Tawnish must have been to arouse such hostility among the bloods, old and young, of Tonbridge. The dainty prettiness and engaging manner of Mary Glynne are just what Penelope must have possessed to set so many young men by the ears and place so many old men at her beck and call.

When the curtain rises, the parlour of "The Chequers" rings with discussion of this pair. The exquisite from London, with his French wig, elegant address and impeccable horsemanship, is ridiculed, but, all the same, grudgingly admired. They have reason to believe he has arrived to pay court to "pretty Pen." At this Sir Harry Raikes, the bully of Tonbridge, decides to interfere. Duelling is his trade. He likes to kill his man. Therefore, if the stranger will not give place he must die. Before their talk is ended some strange facts come to light. Galloping Jerry, the highwayman, has been busy of late, robbing in broad daylight. He rides a sorrell mare—like the stranger's. He wears a blue coat with silver lace—like the stranger's. So this Mr. Tawnish, they argue, is fated to rot on Tyburn. Penelope's father, Sir John Chester, hears the argument. Having had his dearly beloved, but extremely antique, hat picked up with a pair of tongs by Mr. Tawnish, who wished to drop it in the street, he is in no mood to be charitable. When he finds the stranger is wooing his daughter and is being encouraged by her, his anger drives him to fury. Penelope, however, calms him. Very reluctantly he agrees to give Mr. Tawnish a chance. After taking counsel with his old cronies, he decides the test shall be that the young man must perform some act beyond their power, must make a laughing stock of Sir Harry Raikes, and must acquit himself in a way that all men must commend.

Mr. Tawnish agrees. The very next moment Sir Harry Raikes enters and deliberately shoulders him out of the way. Mr. Tawnish apologises. Sir John and his cronies gasp in astonishment. During the comment that follows Raikes speaks slightingly of Penelope, and, when rebuked by her father, calls him out. Yet Mr. Tawnish has the impudence to turn up at Sir John's house the next day. The old man demands an explanation. He replies by making them admit that to overlook an insult such as he received would be beyond their powers. So he has carried out the first part of his test. Next he disguises himself as Galloping Jerry, holds up Raikes, makes him strip to his shirt, pick up his boots and march through the town—and then leaves him tied to a tree. As the result of this exploit, Penelope and others are convinced that Mr. Tawnish and Galloping Jerry are the same person. Bow-street runners are

(Continued at foot of col. 4.)

MR. HARRY GUNN.

This artist was seen personally at the Alhambra, London, on Monday by Sir Oswald Stoll and booked for the London Coliseum, Alhambra, and all the Stoll halls, returning to the Alhambra in two weeks with the Coliseum to follow; also booked with Moss Empires, Variety Theatres Controlling Tours, etc. All booked by Mr. Fred Francis.

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"THE ODD SPOT."

At the Vaudeville.

A Revue, produced by Mr. Dion Titheradge on Wednesday, July 30.

With such a title it is difficult to avoid the obvious remark about the new revue at the Vaudeville, and to say it is good in spots. One of the brightest comes at the end of the programme when Miss Binnie Hale appears as Elsie Janis in a series of impersonations. The faithfulness of these observations is only equalled by their technical skill, and the various characteristics of such different artists as Miss Phyllis Dare, Miss June, Mr. Talbot O'Farrell, and Miss Madge Titheradge, not to mention Miss Janis herself, are exploited and exaggerated to a nicety. The whole thing is a wonderful piece of artistry. The next best item in the show is a little musical monologue, entitled "Nobody Knew," and Miss Hale is also responsible for the success of this. She infuses an extraordinary amount of beauty and feeling into three fairly commonplace verses, and the effects are gained so easily and simply.

It is a coffee stall that gives the name to the revue. It is kept by Mr. Arthur Chesney and Miss Hale, and various midnight revellers partake of doughnuts and liquid refreshment at this "Odd Spot" on their way home. The coffee stall is soon forgotten, however, and we plunge into the medley of sketches, songs and dances that go to the making of a revue. Early on there is a witty little affair by Noel Scott, "Where is Thy Sting," which shows the disadvantage of being christened Alonzo when your wife's pet dog is called Bonzo. "Muddled History," written by the Call-boy according to Mr. Chesney, is a series of thumb-nail sketches, in which various historical characters are thrown together in an amusing way.

The best of the sketches is by Mr. Dion Titheradge, and entitled "Essential to the Action." A dramatist is reading his new play to a supercilious young actor-manager, who despises melodrama and sneers at the idea of a telephone and a pistol in the first act. The dramatist, by making his play personal to the actor, is able to show that both articles are very "essential to the action." The notion is worked out very originally, and the playlet is capitally acted, especially by Mr. Arthur Chesney as the dramatist.

The musical numbers are not up to the Vaudeville standard, but "Lavender Lane" stands out above the others because it is so attractively set and arranged. Miss Madge Stewart renders her song charmingly, and the miming by other members of the company is delightful. Mr. Paul England is a great asset to the show. His "Bedtime Blues" goes with a magnificent swing, and he and Miss Madge Stuart appear well in "Dancing Love." His cleverest work is given in "Rat-tat-tat" (a skit of "The Rat," which needs a deal of compression to be thoroughly successful), where he plays the part of Yadil, the sweet young heroine.

Mr. John Deverell, a newcomer to revue, is very droll in several parts, and in "Geraldine" he exploits his inability to sing with good effect. Mr. Arthur Chesney acts cleverly throughout. Miss Vera Bryer puts in some spirited singing and dancing, and is particularly successful in a good number, called "Looking for Trouble." "Cocktail-time" gives an opportunity to Miss Elsie Perceval, and other songs in the revue include "Monday's Child" (for Miss Stuart), and a lively one for Miss Hale, Mr. Paul England, and Mr. Jack Raine, entitled, "Cruel to be Kind."

The chorus is up to the Vaudeville standard, and some of the dresses are very beautiful.

(Continued from col. 2.)

sent for. But before they arrive Mr. Tawnish has captured the real highwayman. He has also killed Raikes in a duel. Now he reveals himself as Viscount Hambledon, and is received by all Tonbridge with open arms.

Every piece of byplay, every gesture, every intonation, every prolonged consonant, speaks of the Terry tradition. And the skill that Dennis Neilson-Terry exhibits has been imparted to the entire company. Mary Glynne's success is a triumph of charm, for the author has provided her with very little to do. Nevertheless, she makes her ability plain in a scene where Penelope has to manœuvre the old men to her will. As a skittish aunt, Kitty de Legh shows a remarkable command of facial expression, pose and gesture, and Reginald Jarman acts Sir Harry Raikes forcibly. Sir John Chester is excellently represented by Clifford Marquand, whose finished portrait of "A good old English gentleman" is a masterpiece of its kind.

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DEATHS.

FRANCIS.—Joseph P. H., age 55 years. On July 24, 1924. Late Manager of the Palace Theatre and Picture House, Stroud.

CHAPMAN.—July 30, George R. Chapman, musical director, Prince's Theatre of 69, Waverley-road, aged 62 years. Funeral Saturday next, at Arno's Vale (lower gates), at 3 p.m. (No flowers, by special request.)

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Winter Gardens, New Brighton.

NEW T.R., INVERNESS.
WANTED, Big Attractions, Sept. 15, Highland Games Week, also Sept. 22. E. G. FALCON, 153, Midland-road, Bedford.

WANTED, Special Holiday Attraction, Musical preferred,
Three special weeks in Scotland,
Sept. 15, T.R., Inverness (HIGHLAND GAMES WEEK).
Sept. 22, Perth Theatre, Perth.
Reopening of Theatre after reconstruction of auditorium.
Perth Races.
Sept. 29, O.H., Dunfermline.
Now only Theatre in the town.
Apply, H. W. ROWLAND, 26, Chandos-st., W.C.2.

OPERA HOUSE, CORK.
WANTED, first-class Pantomime, Jan. 5 and 12.
Average pantomime business on last three years, £770 per week.
Apply, THE FREDK. MOUILLOT OFFICES, 7 and 8, Leicester-place, W.C.2.

HER MAJESTY'S THEATRE, WALSALL.
WANTED, Attractions.
Vacant dates for once-nightly season,
Sept. 8 (?), Sept. 29 Oct. 20, Dec. 22 and 29, Jan. 5.
Apply, W. J. ANDREWS, as above.

THE SPA THEATRE, WHITBY.
WANTED, First-class Attractions, Sept. 1 (3 nights) and Sept. 18 (3 nights).
Apply, J. W. GILL.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

Booked at most of the leading theatres in the Kingdom.
THE MOST SUCCESSFUL COMEDIES TOURING
"THE OPTIMIST."
"THE JEFFERSONS."
"THE PARTNERS."
Wilfred Shine, in his Original Characters.
WANTED, Sept. 8 22 and some later dates.
A. DOUGLASS,
Winter Gardens, New Brighton.

MISS MADGE HOPE and Company, in
"THE PICCADILLY PURITAN."
The Comedy Success from the Ambassadors' T., London, and
"THE MAN FROM TORONTO."
Both productions complete in every detail, and a first-class company, including Howard Brenan, J. B. Charles, Esther Carthew, and Madge Hope.
Either or both plays. Once or twice nightly.
WANTED, Sept. 15, South.
Oct. 13 and 27, South.
Dec. 1 and 8, North.
Jan. 5 and 19, Scotland.
This, Col., Aberystwyth (3).
Next, Pav., Tenby (3).
Col., Aberystwyth (3).

WANTED, Aug. 11, 18.
"A LITTLE BIT OF FLUFF."
New Scenery and Dresses. Picked Cast. The New Theatrical Generation has not seen this play. The advertisement of years draws them in.
Now booking 1925.
W. W. ELLIS, 44, Carlton-hill, London, N.W.8.

MR. GERALD LAWRENCE.
With his Entire London Production, in "MONSIEUR BEAUCAIRE."
WANTED, Nov. 10.
Now Booking Spring and Autumn, 1925.
W. E. HOLLOWAY, 7, Ramillies-road, Bedford Park, W.4.

WANTED, First-class Theatres.
"ELIZA COMES TO STAY."
(11th year of tour.)
Oct. 13 and 27 (North).
Only Vacant Dates until Autumn, 1925.
THE FREDK. MOUILLOT OFFICES, 7-8, Leicester-place, W.C.2.

S. B. PRODUCTION
present
the Laughing Revue,
"HA, HA!"
"HA, HA!"
"HA, HA!"
"HA, HA!"
In Ten Spasms.
WANTED, Aug. 11 and 18.
This, The Pavilion, Falmouth.
Aug. 11, The Palace, Salisbury.
Wire or wire,
CHAS. STEVENS.

THEATRES WANTED.

AVERY HOPWOOD'S new comedy, "BACHELOR HUSBANDS,"
West-End Production direct from THE ROYALTY THEATRE.
Autumn bookings include:
R.C.T., Liverpool.
T.R., Newcastle.
L.T., Edinburgh.
King's T., Glasgow.
WANTED, Sept. 8, Oct. 6, 27, Nov. 3. Also Sept. 25 (three nights).

By arrangement with Mr. Robert Macdonald.
"PEG O' MY HEART."
WANTED, Sept. 22, Oct. 20, Spring, 1925.

MRS. BRANDON-THOMAS'S COMPANY.
"CHARLEY'S AUNT."
WANTED, Sept. 18 (three nights), Also Nov. 24, Spring 1925.

SIR CHARLES HAWTREY'S Famous Farcical Comedy.
"THE PRIVATE SECRETARY."
WANTED, Sept. 8, 22, 29, Oct. 20, 27, Nov. 3, 10.
Address, CECIL BARTH, 37, King-st., Covent Garden, W.C.2.

THOS. C. DAGNALL'S TOURS.
WANTED, a few vacant autumn dates for the following attractions:—
"THE MASK AND THE FACE,"
"THE MASK AND THE FACE,"
The farcical comedy success.
Now playing at the Criterion Theatre.
Only vacant date, Sept. 29 and Oct. 20.
MISS IRIS HOEY, in
"COLLUSION."
A farcical comedy by J. Harold Terry,
Now playing at Ambassadors Theatre
Only Vacancy, Aug. 11.
"AMBROSE APPLEJOHN'S ADVENTURE."
The great farcical comedy success from Criterion and Savoy Theatres.
By Walter Hackett.
Vacant dates, Aug. 25 and Oct. 27.
All communications to THOS. C. DAGNALL, Criterion Theatre, London,
or British Columbia House, 1, Regent-street, London, S.W.1.

WANTED, Good Theatres, Sept. 1 and on, for
"OUR FLAT."
Now on Gulliver Circuit.
ARTHUR GIBBONS, Royalty Theatre, Dean-st., W.1.

WANTED, Aug. 25 and Sept. 8.
"THE ROTTERS."
ARTHUR GIBBONS, Royalty Theatre, Dean-st., W.1.

THE LEONARD LAURENCE TOURS.
"THE LIKES OF HER."
By Charles McEvoy.
By arrangement with Reandean.
WANTED, Aug. 18, three nights (follow Whitby), Sept. 8 and 15 (to precede Eastbourne).
"THE FAKE."
By Frederick Lonsdale.
The enormous success now running at the Apollo, London.
OFFERS INVITED FROM OCTOBER.
Re dates apply
DOROTHY WEST-SYMES, St. Mary's, Ilkley, Yorks.

"KID OF ARIZONA."
"KID OF ARIZONA."
The successful Western musical novelty show, in 7 scenes. Performing ponies and kicking mule. Vocalism, instrumentalism, Comedy.
WANTED, through misunderstanding, Aug. 18, also Sept. 1.
J. C. CARLYLE, T.R., Whitehaven.
Next, T.R., Seaham Harbour.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, Ladies, train as Dancers, for Tromps, Revues, Cabaret, &c. Apply, FRANK PERRY'S Theatrical Agency and School of Dancing, 145, Wardour-street, W.

WANTED, to meet Lady, well musically trained. Please write to advertiser, enclosing photo, Box 575, "The Era."

MUSIC HALL ARTISTS WANTED.

WANTED, smart Variety Turns (no single acts) who wish to fill in odd weeks; must be able to work in front cloth. Send lowest terms and full particulars, MR. CARLTON, Regent, Hounslow.

WANTED, for Musical Ensemble in variety halls, a Tenor or Light Baritone; must be used to first-class work. Box 589, "The Era."

MUSIC HALL ARTISTS' WANTS.

WANTED, offers, Aug. 11, on, Halls, by NORMAN O. BOLT, Baritone. Champion gold medallist. Last week, Tivoli, New Brighton. H.A., 10, Magazine-avenue, New Brighton.

WANTED, Monday next, also 18, 25, The Quality Attraction, Nigel CELLSUS & CO. Nigel CELLSUS & CO.
Smartest mystery show in vaudeville. New Illusions. Roaring Comedy. Four Scenes. One of the best of drawing acts. Wire, Empire, Grantham.

WANTED Known, ZENORA, Novelty Hand Dancer and Equilibrist, vacant Aug. 11, 18, also Pantomime, Cat, animal parts. Offers. This, Empire, Dewsbury.

WANTED, Monday next, The BELLINIS, sensational Equilibrists and daring Aerial Gymnastic Speciality; also vacant Aug. 18, 25, for Fêtes, Galas, Halls; bigger success than ever last week, Temperance Hall, Merthyr (3rd return). This week working Fêtes and Galas. Wire for Monday to General Post Office, Sutton-in-Ashfield, Notts.

WANTED, Monday, by THE TWO DANIELS, Bright Negro Comedians. 1, Winter-road, Eastbourne.

CIRCUS ARTISTS' WANTS.

WANTED Known, THE YELDINGS,
Equestrians with own Horses, will shortly be at liberty with a number of first-class Acts, for Circus or Revues.
Lady and Gentlemen Riders, Wire Walkers, Globe Runners, Liberty Horse.
Also MISS ELENORA, the World's Sensation on the Slanting and Sliding Rope.
A sure draw everywhere.
All letters address to ROBERT YELDING, 77, Loftas-avenue, Watson-lane, Blackpool.

WANTED Known, AGUBE GUDZOW, The Fearless Cossack Rider. The only real Cossack riding act in existence.
This week, Hippodrome, Great Yarmouth.

JAMES A. POWELL.
First-class Jockey Act Rider.
WANTED Known, at liberty from November on, with a nice horse and fine appearance. Address, Circus, Norbeck, Christiania, Norway.

MUSICIANS WANTED.

WANTED, Conductor-Violinist; used to high-class cinema work; six days. Apply, letter only, enclosing full particulars, library, at liberty, salary, copies testimonials. Photo (if poss.ble), age, &c., to NEW BOHEMIA, Finchley, N.3.

WANTED, Pianist-Conductor; variety and pictures; twice nightly, one matinée; must have good, up-to-date library and fit pictures; open Monday next. Terms and refs. first letter, GEO. CASEY, Grand Cinema, Basingstoke.

WANTED, Rep. for seaside; must be able to lead and thoroughly exp. in Tavan, &c. Apply, ABBOTTS, 47, Uxbridge-road, Shepherd's Bush.

WANTED, Violin-Leader, super-cinema, Kent; young musician, a live wire; understand fitting pictures, play limelight selections; possess large library; must play in tune; only first-class men need apply. State salary, where playing, enclose photo (in confidence), letter only, SECRETARY, 6, Listria Park, Manor-road, Stoke Newington, London.

WANTED, first-class, expd. Violin-Leaders, males, cinemas; permanent engagements; good salaries. State age, &c., to H. BOLTON, 10, Richmond-avenue, Sedgley Park, Manchester.

WANTED, for high-class cinema in Belfast, to open immediately, a brilliant Leader, not conductor; must be thoroughly conversant with highest-class programmes, have a refined warm tone, with good executive ability; first-class men only need apply; duties 5½ hours daily; no Sundays. Send recent references, age and salary expected to MUSICAL DIRECTOR, Ulster Cinematograph Theatres, Ltd., Corn Market, Belfast.

WANTED immediately, for North London cinema, evenings only (no Sundays), first-class Leader and Repetiteur, to play under piano direction. Leader must be able to play solos when required, and must possess strong tone. Lowest terms, &c., to KNIGHTS, Musical Director, 248, Langham-road, West Green, N.15.

WANTED, good Violinist (dance or otherwise), with library preferred, to join good Pianiste; mutual practice; view to engagements. PIANISTE, 27, Langdale-road, Thornton Heath.

WANTED, open Monday next, Violin, not Leader; also Drums, Tymps., effects; continuous nightly, 4 hours. State terms, refs., age, to CYRIL GETLIFFE, Picture House, Retford. Permanency to good reliable men.

WANTED, Violinist; good tone and sight reader essential; evenings only. Audition to-day, Thurs., 11.30. PICTURE COLISEUM, Harlesden, N.W.

WANTED, Violinist for Shepherd's Bush, 7.30 to 10, every evening. Apply, ABBOTT'S, 47, Uxbridge-rd., Shepherd's Bush. 'Phone, Hammersmith 2578.

WANTED, two ladies, Violiniste and Celliste, to join good lady Pianiste for mutual practice, with view to engagements. Letters, PIANISTE, 6, Napier-court, Hurlingham, S.W.6. 'Phone, 1311.

WANTED, for the Seaside, first-class hotel and café, a first-class Violinist; must be a good sight reader with good attack; broad tone and powerful, of smart appearance; 4½ daily. State lowest terms, with reference and photo., audition in London; start about Sept. Box 590, "The Era."

WANTED, from Aug. 16 to end of season, reliable Cornet, also Trombone. Apply, CYRIL, c/o Pavilion, Burnham-on-Sea, Somerset.

WANTED, Euphonium to enlist or re-enlist, for Band 17/21 Lancers; bonus; good men; seaside engagements. Apply, BANDMASTER, Aliwal Barracks, Tidworth.

WANTED, Saxophonist and Drummer for odd dates and every Sat. evening, winter season; willing to rehearse and give audition. Write terms and particulars, JAZZ, 64, Trinity-rd., Wood Green, N.22.

WANTED, urgent, B flat tenor Saxophonist, to join band (five in all), giving audition for a ten months' contract in West London. 'Phone, SAXOPHONIST, Museum 379, or call, 13, Maple-street, W.1.

WANTED, for Revue, rehearse immediately, Alto and Tenor Saxophonist, Banjoist, Jazz Drums and Effects, Trombone. All particulars to JAZON & MONTGOMERY, 45, Lime-street, Liverpool.

WANTED, Cornet, Euphonium, and Trombone Players, for ex-Service men's band (busking). Write, CORNET, 13, Pembroke-mews, Kensington, W.8.

WANTED, Musicians, at first-class Variety Halls, &c.
SWANSEA EMPIRE: DOUBLE BASS.
Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to the MANAGER at the above-mentioned theatre.

WANTED, 'Celliste for high-class cinema; big tone; good sight reader essential; audition Friday, 11. M. D., Kennington Theatre.

WANTED, Lady 'Celliste, for South Coast hotel; live in. Particulars, MISS WRAINCH WALTER, 17, Sydney-house, Bedford Park, W.

WANTED, 'Cellist, not a silent performer; Tavans, &c.; state lowest; open at once. GRIEVE, Palace, Pembroke Dock.

WANTED, 'Cellist for Shepherd's Bush, 7.30 to 10 every evening. Apply, ABBOTT'S, 47, Uxbridge-rd., Shepherd's Bush. 'Phone, Hammersmith 2578.

WANTED, 'Cellist for Seaside; must be good player. Apply, ABBOTT'S, 47, Uxbridge-rd., Shepherd's Bush. 'Phone, Hammersmith 2578.

MUSICIANS WANTED.

WANTED, really brilliant 'Cellist, male, café and cinema; first-class engagement; approx. 40 hrs. weekly. State salary required, also photo, if poss., age, &c., to H. BOLTON, 10, Richmond-av., Sedgley Park, Manchester.

WANTED, Organist (reed), twice nightly, pictures and variety; sight readers essential. Lowest terms, references, &c., DARIUS, Avenue Theatre, Sunderland.

WANTED, Lady Orchestral Pianiste Permanency. Call to-day (Thurs day), 10.30, at the BIOGRAPH CINEMA, 47, Wilton-road, Victoria, S.W.

WANTED, Pianiste (local), 2½ hours evenings, after 6 p.m. Write terms must be low, COURT CINEMA, Malden road, Kentish Town.

WANTED, Relief Pipe Organist, 2 manuel. Call, between 12 and 1, EMPRESS THEATRE, Hackney.

WANTED, a smart, brilliant Orchestral Pianiste; thoroughly experienced. Audition Friday and Saturday between 11 and 1 o'clock. MUSICAL DIRECTOR, Putney Bridge Kinema.

WANTED, Orchestral Pianist, deputise Aug. 18 to 30 (not Sundays). Call Friday, 3.30. NEW BOHEMIA CINEMA, Church End, Finchley.

WANTED, Pianist; good soloist and orchestral player; evenings only; open Monday. Pars., refs., and salary, OXFORD CINEMA, Shoreness.

WANTED, Pianist, with portable instrument, to accompany violinist; pitching, and share profits. VIOLINIST, 158, Putney Bridge-road.

WANTED, first-class Banjo and Trombone for new dance band in formation. State age, experience, and lowest terms. FRED SAKER, Empire Theatre, New Cross, S.E.8.

WANTED, Drummer, with Tympanies, for out of town. Apply immed.: ABBOTTS, 47, Uxbridge-road, Shepherd's Bush. Phone: Hammersmith 2578.

WANTED, Drummer, own Tymps., to open at once. Terms and refs. in first letter to MANAGER, Empire, Peterborough.

WANTED, Smart Lady Instrumentalists, from Sept. 20 to Sept. 27, inclusive. Exhibition. Violins, 'Cello, Bass, Flute, Cornet, Clarinet, Trombone, Saxophone (or double), Drums, &c.; about 5 hours daily. Terms, photo, refs., M. D., 28, Castle-street, Shrewsbury.

WANTED, Men and Boys, Instrumentalists, for Army Staff and Line Bands Wind, String, and Pianists. Apply particulars, SECRETARY, Military Band Agency, 240, Upper Richmond-road, Putney, S.W.15.

WANTED, five good double-handed Musicians for Royal Canadian Regiment; combined String with Military. Apply by letter to MR. L. K. HARRISON, Box 799, c/o Hawkes & Son, Denman-street, Piccadilly-circus, W.1.

WANTED, Young Girls, Saxophone Banjo, Violinist up to the age of 17 and 18, willing to practise for juvenile jazz band. 'Phone between 10 a.m. and 7 p.m., Paddington 3823.

WANTED, AT ONCE.
GOOD JAZZ MUSICIANS.
MUST BE ABLE TO DOUBLE INSTRUMENTS.
GOOD MUSICIANS NEED ONLY APPLY
SEND PHOTO., STAMPED ADDRESSED ENVELOPE, AGE, HEIGHT, WHAT INSTRUMENTS USED, ETC.,
TO TEDDY MORRIS,
PALACE, OLDHAM, LANCS.

WANTED, to rehearse immediately Jazz Band of 4 or 5 pieces, for first-class Revue; must be brilliant combination of showmen; double-handed and able to sing preferred. Fullest pars., photo., refs. and absolute lowest for comfy tour, to KITCHEN'S ORCHESTRAL AGENCY, Princess Theatre, Castleton (near Manchester).

WANTED, Instrumentalists for Royal Field Artillery Territorial Band; engagement prospects good. Apply, BAND SECRETARY, 64th Brigade, High-street, Fulham.

WANTED, Musicians for first-class Variety Halls in London.
SOLO TRUMPETS, LEADERS, DRUMMERS. Must be technically competent. Write, "ORCHESTRAS," Cranbourn mansions, Cranbourn-street, London, W.C.2

THE LONDON ORCHESTRAL CONCERT AND VARIETY AGENCY.
146, Wardour-street, Oxford-street, W.C.1.

WANTED, First-class Amateur Violinists, 'Cellists, Basses, Flutes, Clars., Cornets, Trombones, Drums, and Pianists, &c. (Ladies and Gents.), to Train for London and Provincial Cinemas (engagements provided when proficient).

Wanted, First-class Amateur Violinists, Saxophones, Pianists, Banjos, Drums, &c. (Ladies and Gents.), to Train for Dance Bands.
Low inclusive fees. Thorough training. Engagements Provided when Proficient. Send stamped address for appointment ALEXANDER MORRIS (Musical Adviser), as above.

JAY'S MUSIC LENDING LIBRARY.
WANTED KNOWN.
ON HIRE.
Latest and Best Cinema Music.
Lowest terms.
CALL OR WRITE.
Address,
60, Linden-avenue, Kensal Rise, N.W.10.

WANTED Known, for Violoncello Tuition. Address, LIONEL H. CROSSE, L.R.A.M., 40, Park View-gardens, Hendon, N.W.4.

WANTED Known.
Hire your music from the UNIVERSAL MUSIC LIBRARY,
22, Gt. St. Andrew-street, Shaftesbury-ave. 'Phone, Reg. 262.

WANTED Known, EASTON'S MUSIC LENDING LIBRARY, cinemas, &c. No repeats for several weeks. Moderate terms. "Elmwood," Atkins-rd., Clapham Pk., S.W.12. 'Phone, Streatham 950.

WANTED, Leaders, Pianists, 'Cellists, Contrabassists, to register for Atlantic Liners. Audition essential. Double-handed musicians may apply. Also first-class 'Cellist, to combine Tenor Banjo, for Southampton-New York service. MESSRS. C. W. & F. N. BLACK, Music Directors, 37, School-lane, Liverpool.

WANTED Known, Musical Director, with 10 years' actual experience in fitting pictures, is prepared to lend music from his extensive, up-to-date repertoire on the following terms:—25 pieces for Piano and Violin or Trio, 5s.; 20 pieces Piano, Organ, Violin and 'Cello, 5s.; Solo Piano, 20 pieces, 4s. Postage paid one way. Each parcel can be retained for 2 clear weeks. Guaranteed no repeats under 6 months. Cash with order. Interviews by appointments only, for which write or 'phone "KINEMA MUSIC LIBRARY," 12, Quenington-mansions, Fulham, London, S.W.6. 'Phone, Putney 3550.

MUSICIANS WANTED.

WANTED Known. Est. 1890.
THE LONDON MUSIC LENDING LIBRARY.
ALGERNON CLARKE, Proprietor.
The LARGEST, BEST, and CHEAPEST CINEMA LIBRARY. Supported by the Leading Cinemas. 1,000 Testimonials. Music selected to suit all films by EXPERTS FREE of CHARGE. Catalogue, 20,000 pieces. Specimen parcel, Orchestra, 3s.; Piano Solo, 2s. 6d., post free.
Hire or Buy your Music from us.
Musicians and Vocalists Wanted to Register for Engagements.
28, Lonsdale-road, Barnes, S.W.
'Phone: Hammersmith 1566.
Near Hammersmith Station and Bridge.

WANTED Known. CINEMA MUSIC LENDING LIBRARY CO., one of the finest repertoires in the country; weekly parcels a speciality; Orchestra from 3s.; Piano Solo 2s. 6d.; carriage paid one way. 27, Edwards-street, Stockton-on-Tees.

WANTED Known, will DRUMMER TED ROBINSON write in.
Something good.
Address, MONTY CLARK,
c/o "The Era."

MUSICIANS' WANTS.

WANTED, Engagement by Musical Director; brilliant Leader-Violinist and Soloist; highly experienced in picture and concert work. Box 467, "The Era."

WANTED Known, Musical Director (tip-top Violin, soloist), would like change; any business; first-class cinema preferred; used to big bands and interludes, limelight selections, and best class programmes; could bring own 'Cellist (brilliant soloist). Good offers only. Box 596, "The Era."

WANTED, Resident Conductorship; Baton or Piano-Direction; M.H., Theatre, Cinema; South preferred; fully exper. any bus.; reliable; arranger; library. Letters only. OLIVER CAMPBELL, Alhambra, Morecambe.

WANTED, by Conductor (Baton or Violin); exp. variety, theatre, &c.; reliable; refs. Wire or write, CONDUCTOR, c/o 27, Wellington-street, Wakefield.

WANTED, engt. by lady Violiniste; Rep. or Second; would deputise. Apply, 34, Clifford-gardens, Harlesden, N.W.10.

WANTED, deputising in London, Violiniste, Repr.; London experience. KITIE GILBERT, 2, Shaa-road, Acton, W.3.

WANTED, by Violiniste (lady), Seaside Engt. (rept.). MISS CONNIE WILSON, 124, Wakefield-road, Pontefract.

WANTED, Engt. by lady Violiniste (Rept. or 2nd); seaside; straight or dance orches. Box 502, "The Era."

WANTED, engt. by good and exper. young Violinist, as First or Repet.; refer.; cinema or hotel; London or seaside. 314, Hoe-street, Walthamstow, E.17.

WANTED, engagement as Repet. Violin or Second; fine tone; experienced; good refs. MR. H. FOREMAN, M.U., 114, Holgate-terrace, Holgate-road, York.

WANTED, by first-class Solo Violiniste and Leader, re-engagement in hotel; with or without own Trio or Quartette (ladies); splendid repertoire; Press notices, &c. Letters only. LEADER, c/o Miss Jackson, 645, Fulham-road, S.W.6.

WANTED, first-class Appointment in England, Scotland, or Ireland as Leader and Solo Violin; no Sundays; fine library; Gaspar Di Sala violin; 1919, leader and solo violin, Western Picture House, Bournemouth; 1920 to 1924, leader, Palace Picture House, Oxford. References, photo, &c., sent. T. W. DEARLOVE, 9, Temple-street, London, S.E.

WANTED Known, Violinist-Leader, with own Orchestral Pianiste, open to Deputise. 24, Bedford-road, S. Tottenham.

WANTED Known, first-class Leader (Violin) desires to deputise, Wednesdays, Cinema.
H., 8, Oxford-rd., Kilburn.

WANTED, by VIOLINIST (can double VIOLA and DRUMS). Engagement, Leader or Repet. H. VERNON, 28, Lonsdale-road, Barnes, S.W. Telephone, Hammersmith 1566.

WANTED, Engt. by Leader-Conductor, brilliant solo violinist; first-class refs.; West-End experience; 1,000 library; concert, cinema, or café. Press notices and full particulars, address,
NORMAN NELSON,
37, Howley-place, London, W.2.

WANTED, Engagement, 1st Violin-Leader or Repet.; long experience, cinema, variety, café; Tavan, Alder, &c. VIOLINIST, 24, Waterloo-road, S.E.1.

WANTED, Engagement by experienced Orchestra Leader, brilliant soloist; up-to-date library if required. A. W., 18, Tavistock-place, Russell-square, London, W.C.

WANTED, by lady Violiniste; thoroughly experienced cinema work, deputising; Rep. or Leader. 'Phone, JONES, North 1350.

WANTED, by experienced Violiniste and Pianiste (young ladies), or small orchestra, good engagements for dances, &c. HARVEY, Ingleside, Wellington-street, Slough.

WANTED, Engt., Violiniste, in good-class cinema; Continental trained and keen musician; exp. Tavan, &c.; would deputise; any distance. "Catherines," Alexandra-road, Heathfield, near Eastbourne.

WANTED Known, first-class Violiniste (lady), experienced, and well up, wishes to join high-class orchestra, with view to engagements; highest testimonials. P— 585, "The Era."

The name a guarantee of ability.
WANTED, good engagement by thoroughly experienced Violiniste; musical comedy, variety, or pictures; powerful tone, and good sight reader; highest references from best-known London conductors and managers. MABEL HOWELLS, Archery, 4, Bathurst-street, Hyde Park, W.2.

WANTED, by Violin, Clar., and Sax. player, own instruments, to join Band where work is found. Box 557, "The Era."

WANTED, BY VIOLINIST AND PIANISTE OR SMALL ORCHESTRA. GOOD ENGAGEMENT; FIRST-CLASS ARTISTS; MAGNIFICENT LIBRARY; S.W. LONDON ONLY. PIANISTE, 260, CANBURY PARK-ROAD, KINGSTON, S.W.

WANTED, by young Violinist, first engagement; any business; can lead. E. L., "Brackendene," Lower Bourne, Farnham, Surrey.

WANTED, engagement by exp. Violinist; any bus.; strong tone. DAN BEACON, 49, St. John's-road, Clapham Junction.

WANTED, engagement as Leader-Violin; artistic performer; soloist. Offers to VIOLINIST, 37, Posnett-street, off Botanic-avenue, Belfast.

MUSICIANS' WANTS.

WANTED, Engt. by exp. Cornet; any bus. CARTWRIGHT, Carlisle-street, Alderley Edge, Cheshire.

WANTED, engagement, Solo Cornet, Trumpet; concert or dance; excellent reader; transposer; highest refs. from Director of Music, H.M. Guards Band; liberty now. H. C., 2, Connaught-road, Margate.

WANTED, engagement by lady Clarinetist; any bus.; refs.; London preferred; at liberty end of Sept. CLARINET, c/o Bookstall, St. Anne's-on-Sea.

WANTED, engagement by first-class Clarinet; sharp or flat pitch; disengaged. ALFRED BENZING, 30, New-road East, Portsmouth.

WANTED Known, Clarinettist, at lib.; exp. any bus.; good tone and refs. Pars. to 4, Northumberland-terrace, West Hoe, Plymouth.

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NOTICE
The present situation between the Actors' Equity Association and the Producing Managers' Association of America may result in a lock-out of actors in the theatres of that country on June 1, 1924.
As certain American managers have announced that they would bring over strike-breakers from England, it is felt advisable by the Council of the Actors' Equity Association respectfully to warn all English actors of the situation, so that they will not sign contracts involving services after June first without insisting upon the following clause being included:—
"The term of employment mentioned in this contract is subject to suspension or termination by any rules or regulations duly adopted by the Actors' Equity Association of America."
The Council of the Actors' Equity Association sends its regards to its English brothers.

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The clever character-burlesque artist Leslie Strange is making his reappearance in London after his recent South African tour, and opened at the Metropolitan on Monday.

WATFORD PALACE THEATRE.

Topping the bill in the well-balanced variety programme here this week is Gus Fowler, the "watch king." The other artists are Berl Harmer, vocalist; Jack Boot and Lady, entertainers; Lula and Viva, comediennes and dancers; Arthur Astill, assisted by Gwen Fontaine, in a ventriloquial scena; the Five Bombays, in a nice step-dancing act; and Fred Keeton, the popular comedian.

"The Sealed Book of Roulette."

Messrs. John Long's publications include an interesting and instructive treatise on roulette and kindred games of chance, under the above title, by "Billiken." Whilst admitting frankly that "anything can happen" at the tables, the author demonstrates convincingly and in readable style how the player who is satisfied with a reasonable return on his capital—as opposed to the get-rich-quick gambler—can best hold his own against the bank. The better-known systems are analysed, and two new and surprisingly ingenious systems disclosed. The book can safely be recommended as a valuable guide not only to the novice, but to the habitue of the tables as well.

FROM THE PROVINCES.

(*Continued from page 5.*)

The autumn season at the Royal, HUDDERSFIELD, opened with the Macdona Players in "Quality Street," with Roy Malcolm, Godfrey Ward, George Chamberlain, Chas. Seguin, Cyril Mann, Edmund Clowes, Rossie St. John, Madge Trenchard, Win James, Betty Allen, Ida Long, Violet Beatrice, Eve and Eileen Day, and Phyllis Claude in the cast. At the Hippodrome Albert de Courville is presenting the revue "Vanities." The cast includes Syd Howard, Connie Browning, Beryle Lesley, Phil Lester, Joan Culver, Chas. Hargraves, Syd Sydney, Marjorie Stevens, and Dan Rita. At the Palace Arthur Bradford presents the D. L. B. Productions "On the Run." In the cast are Edgar Driver, Edna Payne, Ray Holgate, Syd Wickard, Sydney Field, Yvette York, Percy Wilton, Kathleen Hesketh, Billy Leo, and The Twelve High Steppers. The Glenn's Productions are presenting "The Whirl of the Fair" at the Theatre Royal, JARROW. The cast includes Billy Glenn, Johnnie Gill, Jack Campbell, Wyn Wilmott, Archie Glen, Doris James, Audrey Swinhoe, Wee Johnnie Slater, Billy Frazer, Ina Questa. Specialities are introduced by the Q Estas, Bob Lorne, Five Greta Girls and O'Brien and Gill.

The variety programme at the KEIGHLEY Hippodrome includes David Poole, ventriloquist; Sara Rosebury, in song and story; Scott and Weston, musical act; Robinson and Macken, song scena; Bennett and Kelso, comedians; H. D. Adams, juggler; and the Three Brocks, comedy cyclists.

The LEICESTER Royal Opera House has reopened with "At Mrs. Beam's," presented by Arthur Gibbons and Dennis Eadie. The cast includes Marie Mansfield, Hilda Moss and Alfred Kennedy. Harry Foxwell's company continue at the Theatre Royal, this week's attractions being "A Broken Heart" and "Nobody's Kid." The company includes Madge Trevelyan, Stella Gladwyn, May Stonier, Sybil Haughton, Rose Mintor, Alex. Alexander, Edgar Milton, Evan Rowland, Stanley Radcliffe, Tom H Solly, and Rob Boardman. The Palace presents "Scandals of 1924." The cast includes Claude Lester, Chris. Silvester, Dainty Danes, Irene O'Dare, Harry Kynman, Jim Quinn, Tommy Cook, Fred Tooze, the London Columbia Band, and the Scandal Girls. At the Pavilion is the revue, "Flickers and Flashes," with Bob E. Bliss in a strong cast.

LONDONDERRY Opera House was reopened in Monday with Percy Mavis's revue, "All Vim." The competent cast includes Mr. Bert Morland, Miss Daisy Taylor, Mr. Jack Hansall, Mr. Percy Mavis, Miss Hilda Paul, Mr. Haydn Abbott, Miss Doris Vi Driscoll, and Mr. Griff Hodson.

At the LYME REGIS Drill Hall Theatre, the Playtime Follies, in "Pierrot at Play," are here for the first part of the week, with "Tons of Money" for the latter end of the week.

At the Hippodrome, MARGATE, Macdonald and Young present "Katinka" for three nights, and the remainder of the week "Toni," by the George Edwardes Production.

At the Empire, MIDDLESBROUGH, the New Era Productions Co. are presenting the revue "Top Speed." The cast includes Jack Murray, Vivian Gregory, Bryan Herbert, Millie Jillson, Edith Verdune, Max Rivers' Dancing Wonders, and Evelyn Kirkly. At the Hippodrome Bibobi, in a speciality bell act; "Sporting Youth" and "Luck," films, complete the programme. At the Elite Theatre "George Washington" is being presented.

At the Tower, MORECAMBE, the programme includes Dorothy Ward, Shaun Glenville, Henry Bekker, Bert Neilson, Lawrence Tiller's Dorothy Dots, La Fleur, Lowdini, McRay and Le Port. The George Edwardes production, "Whirled Into Happiness," is at the Royalty Theatre. At the Winter Gardens are Wal Langtry, Peakman and Zilla, Annie Rooney, Richards and Milton, Enardo Bros., Riley's Wonders, George Formby, Junr., and the Three Ringlands. A revue "Ten to One," is at the Alhambra Palace.

M. A. Maron, the nonsense comedian, is the attraction at the Palace, NEATH. Also pictures and Grovini and his orchestra. At the Gnoll Hall the variety programme includes the Three Equals and V. M. Gaston.

At the New Theatre, NORTHAMPTON, D. L. Keith presents "Visions" (by arrangement with Harry Day). The company includes Elaine Rosslyne, Dick Evans, James Plant, Levoie and Moran, the Gregorian Singers, Yootha Rose, the Beauty Belles, and Gracie Rosslyne. At the Opera House is "Home, Sweet Home," presented by Frank Lindo, with Philip Yale Drew.

At the Theatre Royal, NORTH SHIELDS, Miss Florence Churchill and Co. are appearing in "Woman to Woman."

"There You Are, Then," is at the Palace, OLDHAM, the company including Lily Hartley, Teddy Morris, Stan. Gosling, Phil Pearl, Tony Volpe, Syd. Dale, E. Butley, Rex L'Estrange, The Alabama Syncopated Band, and chorus. Miss Hilda Stewart is at the Colosseum in "Has a Wife the Right?" supported by Iris Vandeleur, D. J. Williams, Patrick Quill, and John Melville.

Perrier Productions are presenting the revue "Pops" at the New Theatre, OXFORD, twice nightly. The cast includes Johnson and Bert, the famous comedians; Ethel Erskine, Neville Delmar, and the Ten Popular Poppies.

"Dippy," a nonsensical absurdity, is at the PRESTON Hippodrome. The company includes Mike Moritz and the Eight Richie Girls. At the Empire, Harry Slingsby is presenting the revue, "Zip." Billy Caryll and Hilda Mundy are included in the cast.

At the Theatre Royal, PORTSMOUTH, the D'Oyly Carte Opera Company repertoire includes "The Mikado," "The Yeoman of the Guard," "Cox and Box," "H.M.S. Pinafore," "Ruddigore." The cast includes Leo Darnton, Herbert Garry, Martyn Green, Hilton Layland, Bernard Manning, Frank E. Tilton, Dorice Culferne, Margaret Philo, Alison Stewart, Mabel Sykes, Winifred Williamson, and Frank Stewart. At the King's Theatre the George Edwardes production, "The Merry Widow," with Jimmie Godden as Popoff, and Phyllis Beadon as Sonia. The variety programme at the Hippodrome includes Scott and Whaley, in "Discussing the Case for the Defence"; Jennie Benson, the Queen of Revue, assisted by Martin Iredale and Charles Wilbur; George Mozart, supported by Ann Moya; the Medatsu Troupe; Willie Gardner; Sidney Edwards; Harry Bedford. At the Coliseum is "Some Hustle," the company including Stanford and Allen, Margaret Butterworth, Edwin Williams, Bobby Vincent, the Six Hustle Girls, and full London chorus. Variety turns, Kristo and Renee, and Nelson Couzen, art impressionist, complete the programme.

The attraction at the Palace Theatre, RAMSGATE, is "Stop Flirting." The cast includes Geoffrey Savile, Mabel Harley, Florence Bayfield, Gerald Seymour, Phyllis Bourke, Edward Dignon, and Rex O'Malley. The Kasracs and Jack Smiles are at the Pavilion.

Frank Forbes-Robertson is giving a repertoire week at the Royal County Theatre, READING, supported by a full London company. During the week "The Passing of the Third Floor Back," "Sweet Lavender," "The Call of the Road," "Rosemary," and "David Garrick" are being played. "A Trip to Paris" is being presented at the Palace Theatre by Elias B. Seener. The company also includes Low Jackson, Jennie Russell, and Les Borisoffs (Russian dancers).

At the SALFORD Palace, Messrs. Smith and Milestone present a musical revue, "Come In." Included in the cast are Jack Herbert, Violet West, Lily Ash, Audrey Hill, Eli Hudson, Jack Britton, and the Imperial Girls. At the Hippodrome, Elsa, Boon Boys, and pictures are the attractions.

At the Grand Opera House, SCARBOROUGH, "The Talk of the Town," including Jonnie Schofield, jun., and Miss Cora Goffin. At the Theatre Royal William Revill presents the musical revue "London to New York. At the Spa Theatre Louis Rihll presents "The Tatlers."

At the Grand Theatre, SOUTHAMPTON, is the George Edwardes' production, "Madame Pompadour," including Miss Doreen Langton, Miss Phyllis Irane, Miss Maudie Olmar, Mr. Arthur Lucas, Mr. Harold Thorley, and Mr. Frederick Ives. At the Palace is "The Way of an Eagle,' including F. W. Cavanagh, Frances Midgley, and Stella Florence. At the Hippodrome, Harry Day presents "Radios," including George Clark, Gerald Osborne, Dorothy Morris, Pietro and Anna Cuka, Eva Barnes, Frank Major, and Kitty Emson.

"General Post" is the holiday attraction at the Ambassadors Theatre, SOUTHEND-ON-SEA, and a first-class variety programme, including The Versatile Three, Terry and Pat Kendall, Foy and Fey, Bert Weston, Imperial Trio, Idento and May is at the Hippodrome. The musical comedy "Sally" is at the New Palace, Westcliff-on-Sea.

At the Opera House, SOUTHPORT, personal visit of Miss Connie Ediss in "Bringing Up Father." At the Palladium is "Skating on Real Ice," featuring Phil Taylor and Syd Carlton, Hobson and Bert, Edward Victor, Cohan and Dorothy, and Charles Ancaster. At the Pavilion a Lancashire comedy play, "Simple Simon's Baby." In the cast are Terence Byron, Nina Gerard, Leonard Clarke, Charles Mason, and Carter Livsey.

The Theatre Royal and Opera House, ST. HELENS, commences the autumn season with the musical revue "Tonics." Fred Shuff, Leon and Alyo, Dorothea Pinhoe, Beryl Locke, Dick Courtney, Frank Lawson, Fred Buttery, May Edney, Bert Arnold, and the Tonie Girls form the cast. At the Hippodrome is "Drawing the Dole," presented by E. W. Palfreyman, the cast including Mark Practice, Ivan Castle, Elsie Irene, May Faire, Sisters Crighton, Bert Ewin, Nan Williams, Billy Carew, Six Dancing Radiums, May Warden, Vere Morgan, and Cyril Lane.

At the Alhambra, STIRLING, the fourth week of Ellerslie-Pyne Repertory Company.

At the Royal, STOCKPORT, Denville's Stock Company, which includes J. Hamilton Jordan, Violet Clare, Laurence D. Doyle, and Leonard Tremayne, open for a season, commencing with "Ben-My-Chree."

Charlie Falla, the "shrinkable comedian," assisted by Miss Elsie Endia, is at the Alhambra Variety Theatre, STOURBRIDGE; also Harry Balcon, with a song scena; Dave Godfrey, assisted by Dora; The Magical Brewer, and "Below Plimsoll," retained from last week.

A musical revue entitled "Crash" is at the Empire Theatre, SUNDERLAND. The company includes Billy Bernhardt, Boy Russell, Margot Ronald, George Glover, Dorothy Venton, Marie Claire, Dene Williams, and the River Girls. The Theatre Royal stages the revue "Bill Out o' Work," with a cast including "Billy" Royal, Maude Tempest, Barbara Black, Claude Spencer, the Six Olracs, and the Royal Girls. At the King's Theatre pictures are supplemented by turns by Stewart Morton and Maisie Wood, and Miller and Canning. Varieties at the Avenue Theatre are provided by the Osborne Trio of Equilibrists and The Wedburns.

At the Theatre Royal, TORQUAY, is Mr. Fred W. Warden's company in the musical comedy, "Gabrielle," in which Miss Sybil Coulthurst sustains the leading rôle, and is supported by Miss Billie Barlow and Messrs. Eric Greatbatch and Bertram Bench. The Pavilion stage is occupied by Messrs. Jack Waller and Herbert Clayton's company in "It Pays to Advertise."

At the Grand Pier Pavilion, WESTON-SUPER-MARE, "The Beggars' Opera" is being presented on Monday, Tuesday and Wednesday, and "Peri, the Slave of Love," on Thursday, Friday and Saturday. At the Knightstone Pavilion Mr. Reginald Fry is presenting "The Lie."

W. and P. Productions are presenting the revue "Fifty-Fifty" at the Royal, WINDSOR. Austin Webb, the principal comedian, is assisted by Dandy Page, both of whom are excellent. Lura and Kaley, the American duo, also deserve special mention.

The George Edwardes Company appears in "Betty" at the Grand Theatre, WOLVERHAMPTON. The Great Carmo, with his gigantic living Zoo, occupies the bill at the Hippodrome; and at the Theatre Royal Arthur Sleep presents "Topical Times," featuring Bert Davis, John Kerridge, Jack Buckland, Ida Taylor, Rhoda Paul, and Gertie Duffield.

At the Theatre Royal, YORK, "Within the Law" is being presented, Miss Edyth Goodall being in the lead. A strong variety show occupies the boards of the Empire, the artists including Mona Vivian, Harry Shiels, Neville's Merry Maids, Arrol Addison, and Gertrude Mitrenza, Martyn and Florence, Eleanor Kendall, Bert Terrell, and Marcus.

LAWRENCE WRIGHT HOLIDAY SONGS.

Seven song and dance, or song or dance numbers, come from this firm, all of them full of the holiday season spirit. "Riley's Cow-Shed" is the fox-trot by Stanley J. Damerell and Robert Hargreaves, with which Mr. George Bass has made as big a hit as he did in "Ca-bages, Ca-beans, and Car-rots." A note says, "The audience should be invited to shout the interrogatory phrases, 'Who?' 'When?' &c." These come in the chorus: "I Met Her (Who?), Dandy Bertha (When?), in the," &c., &c. It is a hilarious song; just the one, of course, for seaside concerts and dance halls. Another joining-in number is Audrey and Harold Allen's "Do Shrimps Make Good Mothers?"

"Nightingale," by James Brockman, is a novelty in valse songs specially suited to concert party work, since some of its passages—in the refrain—are written for whistling chorus. Miss Vanwy Chard is singing "Nightingale," and another valse song, Horatio Nicholls' "Riviera Rose," in Tiller and Huddlestone's "On the Road," at Blackpool Winter Gardens. "It's All Sugar" is a clever one-step, sung by Miss Lily Morris. This makes a splendid dance number. Words and music are written by Herbert Rule and W. H. Wallis. The remaining three are all fox-trot songs. "Shine" (words by Cecil Mack and Lew Brown, music by Ford Dabney), is the song of an optimistic—Transatlantic—bootblack. Its sentiment is excellent, and so is its tune. Miss Nora Delaney and Fred Barnes sing it, among many other prominent artists. Lew Brown, Bud Green, and Murray Sturm's "Whose Izzy Is He? (Is He Yours or Is He Mine?)" is in the Versatile Three's repertoire; and since they never sing anything but what is good, there is no need to say more about it.

"Lips I Have Kissed in the Twilight" is a Worton David and Horatio Nicholls number, and the only sentimental one of the seven. Melody and rhythmic movement are alike attractive.

ORCHESTRAL ITEMS.

B. FELDMAN AND CO.

The Jazzmaniacs, at the Bohemian Dance Club, Edinburgh, are scoring very heavily with "Passionetta," "Say It With a Ukulele," and other Feldman's latest tunes.

Mr. Arthur Workman, conductor of the Rhyl Municipal Orchestra, says he is having tremendous success with Feldman tunes, including "Passionetta," "Waltzing the Blues," "Gigolette," and "Say It While Dancing."

Mr. J. H. Barnes, of Matlock, Bath, tells us of his success with "Horsey," "On the Blue Lagoon With You," and "Does the Spearmint Lose It's Flavour?"

The Dixie Entertainers, at the Regent Dance Hall, Brighton, are including many Feldman tunes in their nightly programmes with success. Their outstanding numbers are:—"Hugo," "California, Here I Come," "On the Blue Lagoon With You," and "Electric Girl."

Mr. Arthur Keen, of the Frisco Four Dance Orchestra, at the Winter Gardens Ballroom, Southport, is featuring "Maybe," "A Smile Will Go a Long, Long Way," "When Will the Sun Shine for Me?"

Mr. Albert E. Kersey, leader of a well-known dance orchestra in the East of London, writes to say he is having regular requests for "Gigolette," "On the Blue Lagoon With You," and "Does the Spearmint Lose It's Flavour" (on the bedpost over night).

Mr. J. B. Willmott, the well-known musical director of the Imperial Cinema, Canning Town, sends us his programmes for July. He features all Feldman tunes. Outstanding hits with this orchestra are:—"Wembling at Wembley With You," "I'm Goin' South," and "Alabamy Black Sheep."

Mr. J. Millar, junr. (of Glasgow), writes to say that he is having great success at Portrush, Ireland, with "California, Here I Come," "If I Can't Sing About My Mammy," and "Hugo."

Duff, Stewart & Co.

"Tiger Rose," the fine new film fox-trot number issued by this firm, is being widely featured with great success. Among others, Miss Doris Halleron's celebrated Gainsborough Orchestras have been featuring it with great success at the Hotel Belgravia and at Gamages. Her well-known band has also been making a special feature of this number and of "Melody Maze," while her special band at Harries' new restaurant in Oxford-street report Charles Ancliffe's splendid intermezzo, "Peacocks' Parade," as going very strong indeed. Most appreciative reports of this popular orchestral number are also to hand from Walter Jacobs, musical director of the Victory Palace, Romford, and from Harry Fryer, of the Havelock, Sunderland, who is also scoring with "Tiger Rose."

C. Aresky, of the Griffithstown Palace, reports the outstanding success of "Melody Maze" and Montague Clayton's wireless fox-trot, "2-LO": while S. Shorrocks, musical director of the Ardwick Picture Theatre, Manchester, is another discriminating musician who is featuring "Tiger Rose."

Other well-known musicians who are finding appreciative audiences for this firm's orchestral numbers are Mons. Spiero, musical director of the Palace, Blackpool; Frank Matthews, solo organist at the Stoll Picture Theatre, Newcastle; and Harold Coombs, of the Abbeydale Picture House, Sheffield.

The great new film number, the incidental song to "The Hunchback of Notre Dame," by Cameron Forrester and Montague Clayton, seems likely to break all other records, however, and the demand from the trade for this number grows steadily week by week, and exhausted the first large print almost immediately.

THE CO-OPTIMISTS, At Wimbledon.

The Co-optimists are at the Wimbledon Theatre this week, and every item of the programme is a delight, whether it be song, dance, or sketch. Space prevents enumeration of all the many titbits, but the following stand out for special mention:—"Allouette," an amusing French "lark," with music, by Stanley Holloway, whose fine voice is heard with pleasure in "Along the Fairway" and "The Wheeltapper"; Miss Phyllis Monkman and Austin Melford in the duet "You've Such a Lot"; a cosmopolitan cakewalk by Miss Gwendoline Brogden; Melville Gideon and Miss Monkman in a charming scene, "Secrets"; Miss Doris Bentley in a song, 'A Rose I Offer"; a clever burlesque patriotic ditty by Gilbert Childs, "To Think Such Things Should Happen in Old England"; a dainty dancing item, "Bill and Oliver," by Miss Monkman and Gilbert Childs; not forgetting Davy Burnaby, with his many comical "asides" and "gags." Altogether a very bright and merry entertainment by particularly clever artists.

"LILAC TIME," At Grand Theatre, Croydon.

The Grand Theatre reopened on Bank Holiday with "Lilac Time." A packed house greeted the company, which is an exceedingly strong one, including, as it does, Messrs. Frederick Blamey, Arthur Hosking, Lionel Victor, and Mesdames Rose Hignell, Mina Green and Maria Minetti, each of whom gave of their best, and were rapturously acclaimed.

Heavy booking for the rest of the week has induced the management to add a further matinée performance on Saturday.

The theatre has a number of first-class productions for the autumn and winter, including "The Under-dog," "The Optimist," "Betty," "Collusion" (with Iris Hoey), "Little Nelly Kelly," "The Way of the World," &c.

"THE CAT AND THE CANARY," At Brixton.

The Brixton Theatre, after being closed for redecorations, reopened on August Bank Holiday with "The Cat and the Canary." T. C. Wray's company is paying a welcome return visit in this thrilling and humorous play, and the house greatly enjoyed it throughout. The company, a very good one, includes Miss Helen de Broy as Annabella West, Victor Haymen as Paul, George Dudley as Harry, and James O'Connell as Charles.

Should any of our readers, while on tour, experience any difficulty in obtaining "The Era," a copy will be sent from the office to reach any address by the first London post every Wednesday, post free fourpence.

"THE BARNSTORMERS." At the New Cross Empire.

The patrons of the New Cross Empire, that popular South London house, are very partial to a good revue, and showed their appreciation of "The Barnstormers" by packing the house on Monday evening. Produced by Chas. Ernest, who was responsible, in conjunction with Harold Simpson and C. Hemington, for the very tuneful lyrics, everything went with a swing and go from the opening chorus in Scene I to the end. Jack Morrison was at his best and funniest, and in a one rash act tragedy, entitled "Gore Galore," explained how he killed a man for treading on his foot.

In "The King's Highway" Ouida Macdermott, as the inn-keeper's daughter who loved the highwayman (Jack Morrison) was at her best. Another good scene was called "The Anniversary," in which Jack Morrison, as the husband, Ouida Macdermott as the wife, Dan Whitley as the lover, solved a knotty matrimonial problem in a novel way.

Miss Florrie Desmond, with her song, "When I Became an Actress on the Picture Screen," was splendid, and Jack Leopold, Beni Leopold, and the Devil M'Cares, to a splendid setting, kept all merry. Scene followed scene in swift succession, and the applause, which was certainly well earned, showed how the revue was being enjoyed. The Devil M'Cares dance very prettily (there are eight of them) and worked very hard. The St. Bernard Octette sang in perfect unison, and Florrie Desmond as a shoeblack, Dan Whitley as a sandwich-man, Mervyn Rolando as a pavement artist (with song, "I Sits and Draws My Pictures"), Lola Neilson as a flower-girl ("I Am Daffodil Sally"), and Jack Morrison as an organ-grinder, personated some well-known London characters. An Ex-Servicemen's band added in no small measure to the success. The St. Bernard Octette were much appreciated, and their rendering of "Land of the Golden Dawn" earned a call.

"The Notorious Mrs. Carrick," shown by Stoll Films at the Scala, has a deeply human interest, in which a divorcee who has been the victim of a vile conspiracy, is arrested and stands her trial for the murder of her former husband. A dramatic acquittal eventually ensues, owing to the unselfish heroism of a young girl and the corroboration of her story by means of wireless telegraphy. Mr. Cameron Carr, as the author of all the trouble, and Mr. A. B. Imeson, in a sympathetic part, stand out prominently in a competent cast.

"The Sign of the Rose," shown by Wardour Films at the Oxford, is a production of conspicuous merit, being remarkable for the splendid acting of George Beban in the principal part—that of an itinerant Italian, who suffers the loss of his little girl as the result of a motor accident, and whose portrayal of poignant grief is as fine a piece of screen acting as we remember to have witnessed. The support all round is good.

MAYOR'S DAUGHTER AS CINDERELLA.

A production of more than average merit was seen at the Kemble Theatre, Hereford, on the evenings of July 24, 25, and 26, and, at the closing day's matinée, when Miss Evelyn Kear, the Mayor of Hereford's talented daughter, presented her annual pantomime in aid of local charities. The show took the form of a bright and interesting presentation of "Cinderella," Miss Kear herself playing the name-part with charm and effectiveness. She sang her songs—including "I'm Just the Plain Jane of the Family" ("Just a Cinderella whom nobody owns") and the more ambitious "Love Pipes of June"—very artistically; Mrs. Bruce Elton made a pleasantly vivacious Prince Truelove; Mrs. Edith Rogers was a graceful Roseleaf (the Fairy Godmother); whilst Mr. Albert Crawley (Buttons) and Mr. Billy Mason (the Baroness) proved a delightfully droll and resourceful pair of comedians. In his duet with Cinderella, "Do Shrimps Make Good Mothers?" Mr. Crawley was irresistibly comical. Other members of the cast also did well, Mr. Price (as the Baron), Master Maxwell (as the Elf)—these, among others, deserving big praise. The artistic dances and ensembles were arranged and taught by Mrs. Brian Hatton, the performance being admirably stage-managed by the experienced Mr. Jack Farmer, of Ross.

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; B. M. and Mus. D., Mr. H. Rushworth; A. M., Mr. Denham.—"Bluebeard's Eighth Wife" satisfied a large holiday audience in three ways: it supplied a battle of wits, it provided both comedy and tense situations, and it was acted by a highly talented cast. Some of the artists were here on its first visit, notably Mr. Denis J. Hogan, as the millionaire matrimonial adventurer. He gave a deliberate and restful interpretation of the masterful man, who met his equal in Monna (the witty and engaging daughter of an impecunious Marquis), whose portrayal by Miss Honor Byrne was an intriguing piece of acting. Mr. Felix Irwin, in the rôle of the Count, was deliciously a dude in the boudoir scene, and acted with apparent ease. Mr. Edward Thane was the accommodating Marquis; Mr. R. Steuart West the hotel manager; Miss Beryl Weatherley the superior, but discarded aspirant to wifehood; Miss Peg St. Clare played Lucienne; and Mr. Henry V. Pease was the philandering detective.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; B. M. and Mus. D., Mr. H. Rushworth.—"Hindle Wakes" quite gripped the Bank Holiday audience, and the company fully deserved this appreciation. The late Stanley Houghton's boldly dramatic and human study certainly maintains its hold. In Max Allen's and Edwin T. Heys' principal company Mr. Herbert Lomas played his original part of Jeffcote, the mill owner, with conviction and a sure Lancashire touch. Then Miss Anna Bethell, in the rôle of Fanny, portrayed the Hawthorns' daughter with sullen determination and independence, which produced the unexpected thrill. It was a fine performance. The Christopher Hawthorn of Mr. Henry Eglinton was a dour and straightforward study, and the interview between the two men was intensely, if quietly, dramatic. Miss Jeanne Longden made a sharp-tongued wife; and Miss Diana Fielding a comfortable Mrs. Jeffcote. As her son, who committed the escapade with Fanny, Mr. Sidney Trevelyan was interesting; and the Sir Timothy Farrar of Mr. John Cecil provided the necessary light relief. Miss Ruby Leyton made a capable Beatrice Farrar also.

ALEXANDRA.—P. & M., Mr. Leon Salberg; A. M., Mr. Fred C. Finch; Mus. D., Mr. David Cochrane.—In seven scenes, Leonard Morris's "Tons of Fun" justifies its description of something new in revue. The music is by J. W. Francis, and Leonard Morris takes a prominent part in the comedy dialogue, together with Arthur Pond, a host in himself, and the leading lady, Daisy Crossley, a versatile artist, who scores a success and sings well. Ivino and Babs provide dancing specialities of distinct merit; the Tons of Fun Girls furnish an agreeably snappy ensemble; and, among other individuals, the work of James Daly, Mary McSweeney, Ernest Shannon, and Nan Stirling deserves commendation. The singing of Miss McSweeney was especially acceptable; and the soldier burlesque by the principals and Ernest Shannon, most provocative in laughter.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace.—"Served Hot," a musical comedy revue, presented by the Cyril Bayliss Productions, includes the comedian, Teddy Curtiss, who largely contributes to the laughter-raising episodes of this merry show. The dancing of Rich Warren and Greta Woodruffe is a feature of the performance, and the numbers by Harry Firth's Eight Rosebuds, warranted all the applause showered on them.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. F. Allen, junr.; Mus. D., Mr. Gilbert Smith.—The Two Rascals display their sense of rollicking song comedy in a merry and quick time performance, which easily gets home. Their humour is infectious. Daisy Wood, the comedienne, gives some fresh numbers, and with her personality obviously interested her audience. Denis O'Neil sings agreeably, and relates Irish stories with welcome effect. Artemus is a sure antidote for dullness, his comments on marriage are original and vastly amusing. The Stanley Brothers, whose feats are given with the acme of nonchalance; Spadaro, the Italian humorist, with much drollery; and Lynda Martell, in an eccentric turn, add to a capital programme.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—Robb Wilton, on his return from the Antipodes and U.S.A., treated a big house to some new items in his own inimitable way. His happy drollery and sense of humour kept his audience continually on the laugh. Jack Lane, as the Yorkshire rustic, gave some ripe examples of North Country bucolic wit; and Jay Whidden danced and fiddled, and sang with his customary versatility. Bruce Green, the reputed Dame, introduced himself afresh in some confidences which were imparted in his best style. Herbert Lee also sent his songs, pointed and tuneful, across the footlights with commendable verve. The Ladriglos, as novelty athletes, and Violet Trevenyon, who sang sweetly and dressed charmingly, completed a sound programme.

CARDIFF.

NEW THEATRE.—M. D., Mr. Robert Redford.—Mr. Redford opens his autumn season this week with "Tons of Money." The piece is produced by Mr. Reginald Highley, under the management of Tom Walls and Leslie Henson, Ltd. Mr. Ivan Leslie in the rôle of Aubrey Maitland submits a capital rendition of this amusing part, while Miss Ellen Pollock as Louise Maitland is a very bewitching exponent indeed. The other parts have very creditable impersonators.

PLAYHOUSE.—G. M., Mr. H. R. Woodcock.—This house also resumed on Monday last, the romantic play, "The Princess' Own," being the attraction. Miss Florence Rutter as the Princess makes a particularly charming picture, while at the same time submitting a talented piece of acting. Mr. Terence Maxwell as Col. Chas. Rawden is a manly hero, and thoroughly deserves the appreciation he gains. A strong company supports.

EMPIRE.—A. M., Mr. C. T. Hutchison.—The variety programme here is headed by the important engagement of the Australian Steel Works Band. The popular Cruikshank, Marriott Edgar, in "The Uncommercial Traveller," Les Augustines, whirlwind comedy dancers; Jeavon and Jena, in a novel speciality; Clarence Coley and Hattie Jaxon, and Frank and Vesta, champion dancers, complete.

DOUGLAS, ISLE OF MAN.

GAIETY THEATRE.—P., The Palace and Derby Castle, Ltd.; M. D., Mr. Charles Fox; A. M., Mr. Fred Barwell.—Tom Walls and Leslie Henson present the farce, "It Pays to Advertise." The cast includes Billie Sinclair, Alex. Alves, Peggy Morrow, Charles Hanbury, Clifford Pembroke, Ernest Leeman, Mary Sheridan, Robert Ashby, Betty do Malero, Tom Squire, T. Gordon Blyth, and Frank Strickland.

PALACE.—P., The Palace and Derby Castle, Ltd.; M. D., Mr. Charles Fox; Mus. D., Mr. Harry Wood.—Firth Shephard, Ltd., present "The Honeymoon Girl." The principal artist is George Carney, supported by May Dash, Billy Rex, Doris Thompson, Cecilia Marion, Mabel Dark, and Geoffrey Startin; also Barbara Babbington and full chorus of Honeymoon Girls. There are two shows nightly at the Coliseum. In the Garden Theatre the vaudeville company, The Summits, give their popular entertainment. The artists include Albert Lyon and Ivy Westerby.

DERBY CASTLE.—P., The Palace and Derby Castle, Ltd.; M. D., Mr. Charles Fox; Mus. D., Mr. Harry Wood; A. M., Mr. George Gray.—Florrie Forde, in her third week, is a great favourite. She has inaugurated a singing competition of the chorus of "Spearmint." In the Opera House Mr. Will Dalton's musical comedy revue, "Oceans of Joy," continues its popular career. Mr. George Norton, Mr. Lynn Wright, and the company are established favourites.

VILLA MARINA.—P., The Douglas Corporation; M., Mr. Noah Moore; Mus. D., Mr. Felix Godin.—In the Grand Ballroom this week are the Four Christies, classical statuesque poseurs and entertainers, and the Band of the Royal Marines, under the baton of Lieut. Charles Hoby.

CRESCENT PAVILION. — P., The Palace and Derby Castle, Ltd.; M. D., Mr. Charles Fox; L., Messrs. Wylie and Tate.—Mr. Harry Angers and his merry crowd of minstrels continue to charm all by presenting an artistic and clever show.

THE ONCHANS.—P., Mr. W. Collier Cubbin.—Mr. Charles Harvey here, assisted by his companions in comedy, Miss Grace Ivell and Mr. Alf. Maynall, presents a very entertaining programme.

FELDMAN'S SONGSTERS.—Mr. Eddie Walker and his associates are very popular here.

GLASGOW.

KING'S.—M. Ds., Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Hugh Macfarlane. This theatre reopened on Monday, after the summer vacation, the attraction being Cecil Barth's company, in that clever comedy, "Peg o' My Heart." Miss Mary O'Farrell makes a charming Peg, and she is supported by a good company.

PAVILION, LTD.—M., Mr. John Kirkpatrick; Mus. D., Mr. Howard Croft.—Mr. P. M. Turner presents the comedy revue, "The Globe Trot,' which has many pleasing and amusing features. The company includes Nor Kiddie, Miss Clarice Chesney, Mr. Arthur Reece, and other clever artists.

METROPOLE. — G. M., Mr. John Walker; Mus. D., Mr. J. W. Graham.—This week M. and J. Productions are presenting the bright musical show, "Tit-Bits," with a clever company, which includes the Six Royal Stuarts, O'Meara and Mayson, Malcolm and Jim, Norman Louise, Claude Williams, and Will Lindsay.

ALHAMBRA, LTD. M. Ds., Sir Alfred Butt and Mr. R. H. Gillespie; B. M., Mr. E. Crossley Taylor; Mus. D., Mr. Arthur E. Godfrey.—Much pleasure is derived from the Gresham Singers, the popular male quartet. Then Mr. and Mrs. Hale Hamilton do excellent work in a domestic sketch, "Dangerous Advice." Grace La Rue, vocalist; Tom Stuart, in character studies; the Two Babs, juvenile jesters; Lewis Davonport, in bewildering novelties; and Will Lacy, cycling comedian, complete.

COLISEUM.— M. D., Mr. R. H. Gillespie; R. M., Mr. Louis Lewis. For the reopening this week, Cecil Hepworth's "Coming Thro' the Rye" is presented—one of the foremost British films. Miss Alma Taylor, who enacts the part of Helen Adair, makes a personal appearance, along with other members of the cast, in a prelude, entitled "A Picture of 1860."

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. J. Wark; Mus. D., Mr. Henry Farmer. "Tilly of Bloomsbury," Ian Hay's comedy, has been made into an attractive musical comedy, and entitled "Tilly." The lyrics have been written by Bert Lee and R. P. Weston, while Haydn Wood and Jack Waller are responsible for the music. The cast is exceptionally strong, and includes Arnold Richardson, John Daran, Laurence Caird, James Prescott, and Harry Hamer. Misses Maudie Dunham, Betty Hamilton, Gwen Clifford, and Winifred Hare.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Jullian Wilson.—After the summer vacation this theatre reopened on Monday with "Our Betters," Somerset Maugham's clever, satirical comedy, which was immensely enjoyed. Miss Ida Stratham played Lady Grayston with a neatness and finish which was pleasurable to witness; Miss Evelyn Hope afforded rich entertainment as the divorced Duchess; Miss Kathleen Kilfoyle pleased in the part of Elizabeth Saunders; and Miss Ena Douglas creditably impersonated the Countess. Among other supporters were Cyril Cunningham (Lord Bleane), Stephen Jack (Fleming Harvey), Frederick Ross (Arthur Fenwick), Chas. A. Staite (Gilbert Paxton), and Arthur Aubrey (Thornton Clay).

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Horace E. Jones; Mus. D. Mr. Sam Hague. — After being redecorated and repainted, with a new act drop, this popular theatre commenced business again on Monday with the 73rd visit of "A Royal Divorce." There was a crowded and enthusiastic audience, who seemed delighted with the beautiful and comfortable aspect of what appeared to be a new house. They soon settled down to enjoy as much as ever the famous old play, the cast of which included Mr. Ashley Page (capital as Napoleon), Miss Marjorie Battiss (whose Josephine earned for her cordial applause), Herbert Young (Talleyrand), Ronald Willis (Murat), Miss Lillian Stanley (quite good as Marie Louise), and Gladys Campbell (King of Rome). Mr. Arthur Gibbons presented the work.

HIPPODROME.—M., D., Mr. Charles Gulliver; M. & L., Mr. E. W. James; Mus. D., Mr. R. Tomlinson. — Frederic Bentley and company are here with a capital show, entitled "All in Favour," which in every way is a very satisfying entertainment. Several cameos are excellently put on, and the vocal efforts of the Mostyn Quartet, Angus Strong, Florence Helm, and Kitty Franklyn are received with rounds of applause. Frederic Bentley is a comedian whose antics throughout provoke constant laughter. While he is on the stage there is not a dull moment. Others in the list are Dora Lewis, Fred Tripp, Arthur Denton, Mabel Lambeth, Frank Howard, and the Lawrence Tiller Troupe (unusually good dancers).

OLYMPIA.—P. Moss' Empires, Ltd.. M. & L., Mr. P. Cohen.—The summer vacation ended here on Monday, when the theatre, after being cleaned and redecorated, opened with Jack Joyce's circus, which is being run twice daily, afternoon and evening. It is quite a good show, and possesses all the old-time features on a somewhat superior scale, the wild horsemen being a particularly attractive turn, while the equine displays are numerous and thrilling. The Serlany troupe of aerial gymnasts and ring equilibrists are remarkable performers; the Four Clovelly Girls provide a smart club-juggling display; and the Flying Potters have some neat tricks on the trapeze.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks.—A new Scotch revue, "White Heather," is here in charge of Mr. Harry Lees, whose company includes George West, a smart comedian; Derry and Toms, Pattie St. Clair, Sylvia Watt, Keila Dalzell, Alec Foster, James Frame, and Norman Clay. The Desmond Troupe of dancers are a feature.

PAVILION.—P., Messrs. W. H. Broadhead & Son; R. M., Mr. Henry Hearn.—Here we are having Mrs Henry Zahl's ten scenes revue, "What Ho!" which holds prominent place in the bill. It is very diverting, and well presented by Dennis and Donald, Josie Castello, M. Every, Mons. Somonoff, Leclair Twins, Syd Hughes, Marion Davies, Adelaide Tr.o, Evanoff's Russian Dancers, and the Fordyce Family. In the vaudeville part of the programme are Jack Kellino, musical comedian; Tom Burton, burlesque comedian; and Foster and Ninon, in a comedy turn at the piano.

MANCHESTER.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—Mr. Thos. F. Convery's revue "On the Dole" makes a return visit here this week, and is maintaining its reputation to the fullest extent. It is packed with funny business, and the entire cast is equal to all demands, but the principal honours are with Albert Burdon, whose personality and comic resource are the life and soul of the show.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. H. Chapman; Mus. D., Mr. P. O'Callagan.—Mr. Stewart Arnold's revue "Some Shuffle" is a brightly-staged and amusing show. A strong array or talent includes Clarke and Richie, Gertie Mayne, Mona Warwick, Petite Angela, Gordon Henson, Raymond and Ivy, Jack Grayson, and the Imperial Quartet.

OSBORNE THEATRE. — P., Messrs. Broadhead and Son; A. M., Mr. R. Sharples; Mus. D., Mr. Eric Malcolm.—Revivals of famous plays continue to appeal to local audiences here, who are this week enthralled by a vigorously-played production of "The Eternal City" by the Broadhead Dramatic Company.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden; Mus. D., Mr. Albert Heyes.—E. Vivian Edmonds' stirring drama "A King's Romance" is providing interest and excitement for good houses here. It is in the hands of the Broadhead Dramatic Company, who give an excellent rendering. The central rôles of Prince Andreas and Vera are convincingly played by Mr. Jack McCaig and Miss Amy Hardcastle; Mr. Milton Curtis has picturesque chances as Paul, Vera's brother; Mr. William Heilbroun plays a strong hand as Michael Vacurat; and other interesting parts are ably filled by Miss Leah Corentez, Mr. Roy Jackson, Mr. Arthur C. Goff, Miss Lilian Brady, Miss Eileen Leoville, and Mr. Fred Granville, who has the credit of producing.

KING'S, LONGSIGHT. — P., Messrs. Broadhead and Son; A. M., Mr. George Steel; Mus. D., Mr. Chas. H. Bayley.—Mr. Harry Lees has here this week his attractive Scottish revue "Gossips and Grumbles," which is very amusingly played by a strong cast including Mark Dennison, Martin and Holbein, and Scott and Earle.

RUSHOLME THEATRE.—G. M., Mr. Arthur W. Belt.—The New Manchester Repertory Players are doing admirably here in the comedy "Billeted."

PALACE.—M. D., Mr. Alan Young; M. & Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. Thos. Wrathmall.—A novelty here this week is "The Times," a comedy and topical revue, written, mounted and produced by Frank E. Franks, who is to the front in a strong cast, which also includes Janice Hart, Jean Boyne, Frank O'Brian, Alma Martell, Nell Vivian, Toney Toner, Rob Benny, the Sixteen Shirley Girls, the Eight Franconian Singers, and the Franks Girls. The orchestra is under the direction of Ernest J. Hardy, who composed the music.

HIPPODROME. — M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson. — "The Dancing Barber" is a "rapid fire musical burlesque," presented by Alfred Zeitlin and Paul Murray, with the popular comedian George Gregory in the cast. Excellent support is rendered by Gwenda Williams, Jessie Preston, Ken Douglas, Lily Moon, Josie Edmonds, Alfred Fisher, Joe Baker, and Will Williams. Some delightful dances and ensembles are arranged by Ben Taylor.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. T. C. Hickson.—This theatre reopened on Bank Holiday for the autumn season, when Mr. J. Bannister Howard presented the three-act farce "The Other Mr. Gibbs."

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. Maurice Mahony.—The Bank Holiday attraction here is a delightful super-film, presented by Mr. John Drennan, "Through Romantic India," an epic of the Indian Empire, accompanied by a graphic and interesting story by Mr. Wm. Courtenay, F.R.G.S.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Arthur H. Williams; Asst. M., Mr. A. E. Story; Mus. D., Mr. Bernard A. Hannah.—"Ginger," a revue in which all ingredients requisite for this class of entertainment are blended, is presented here. Special features are "The Cabaret," "Night-time in Virginia," and "Hong Kong." The cast includes Miss Mona Magnet, Hedges Bros. and Jacobson, Dick Tubb, Freddy Malcolm, Six Model Maids, and the Ten Ginger Girls.

HIPPODROME, LTD. — R. M., Mr. H. C. Savage; Asst. M., Mr. Leonard P. Wright; Mus. D., Mr. W. Bingley.—Mr. George Sax presents the musical extravaganza "Going Some." the cast includes Eddie Emerson, Lewis Hardcastle, Amos Howard, Lee Jerome, Willie Robbins, Lena and Lewis, speciality dancers, Miss Billie Humphrey, the Kentucky Quartette, in old and new melodies, and the Creole Belles prove an entertaining chorus.

ATTERCLIFFE PALACE THEATRE.—B. M., Mr. Arthur R. Walker.— Mr. Fred Reynolds' strong variety bill here includes Archie Hill, tenor vocalist; Geo. Murphy, comedy juggler; Gerard and Leslie, vocal and dancing act; Olga Barry, Betty Butters and the Boob, in comedy and burlesque; Elvena and Alert, in speciality act; and Edith Pickard and company in the sketch "The Sleepwalker."

At the Hippodrome, ACCRINGTON, Mr. A. D. McFarlane presents the revue "Rattles." The cast includes Ida Crispi, Uty Rowlands, Pip Powell, Billie Dixon, Harry Hanson, Teddy Finch, Leslie Karno and Jas. Stephens. At the Princes, May Marsh and Ivor Novello in "The White Rose" is the attraction.

Mr. Denville's stock company is presenting at the Theatre Royal, ASHTON-UNDER-LYNE, "The Manxman," with Mr. Rex Gerrard as Pete. At the Empire Hippodrome are the "Old-Time Stars" of the music-hall stage, also Leah Victoria, The Three Morrellys, and Tubby Turner. "Eliza Comes to Stay" is at the Theatre Royal, BATH. Miss Iza Lezard, Mr. Reginald Newsome, and Mr. Besley Bertram are in the cast. The Palace reopened on Monday with a vaudeville programme headed by Dolly Elsworthy. Other turns are Edgar Beynon, Cliff Goldin, Agar and Young, The Heywoods, Revill and Syd, and Adrienne Peel.

At Grand Opera House, BELFAST, is "Charley's Aunt." The Royal Hippodrome is featuring T. Elder Hearn's revue "Rumours of 1924." The cast includes Gus Chevalier, Ernie Allen, The Wonder Kids, Rumour Girls, &c. E. and B. Dillon, at the Empire, present the revue "On the Bounce"; Fred Theo and Arthur Haynes are at the Gaiety.

At the Theatre Royal, BLACKBURN, Mr. H. G. Brandon presents "An Interrupted Honeymoon," the mystery play by Owen Davis. Archie Pitt presents "Mr. Tower of London" at the Palace Theatre, the cast including both himself and Miss Gracie Fields. At the Prince's Theatre Miss Marie Danvers Smith and a first-class company appear in "Because Love Made You Mine" for the first three evenings. "The Sin of Ann Stanhope" (Thursday and Saturday), and "My Sweetheart" (Friday).

"Little Nellie Kelly," with Daisy Burrell, is completing its second week at the BLACKPOOL Opera House. "Toni" is at the Grand Theatre, with G. S. Melvin in the leading rôle. At the Palace G. H. Elliott, Johnson Clark, Malvina, &c., are in the bill.

"Billy," presented by Ernest Dottridge's company, has proved a strong holiday attraction at the Theatre Royal, BLYTH.

"The Apple of Eden," presented by the Denville Stock Company, is at the Theatre Royal, BOLTON, variety being the order at the Grand, the artists being Severus Schaffer, Bert Maddison, Les Eldons, Ike Freidman, Ellis Drake and Co., Jack and Emily, and Marie Lawton.

At the BOSCOMBE Hippodrome Harry Day's revue "Mirrors" makes a first-class holiday attraction. Lily Burns and Darroll Richards excel in several tuneful vocal numbers, and the comedy is in the able hands of Jim Jessiman, supported by Joseph Victor.

At the Theatre Royal, BOURNEMOUTH, "The Mask and the Face" pays a first visit. The cast is headed by Miss Marjorie Chard as Savina and Mr. Bellenden Clarke as the Count. Also in the company are Ernest Pattison, Barbara Dillon, Roger Maxwell, and Beatrice Isaacson.

At the Prince's Theatre, BRADFORD, the new musical comedy "Katja, the Dancer" is being played, Miss Joan Hay in the title-rôle being supported by a strong company. The popular revue "The Roundabout" is at the Alhambra, with Tom D. Newell and Gladwys Stanley in principal parts. At the Palace "House Full" is being staged.

At the Grand Pavilion Theatre, BRIDLINGTON, is the Wylie-Tate production "Brighter Brid." The company includes Rupert Hazell, Finlay Dunn, Coleen Clifford, Eva Park, Pauline Crothers, Jean Melvin, John Lovering, Frederic Lake, and the Wylie-Tate Sextette of dancers. At the Spa Opera House Mr. Donovan Parsons is presenting a musical revue, "S'Milesones," with Stanley Vivien, Cecil and Ord Hamilton, Ralph Roberts, Frank Melvin, Betty Hare, and Jack Hulbert's "Bonnie Stars of the Future." Herman Darewski and his celebrated band are at the Spa Dome.

At the Prince's Theatre, BRISTOL, Tom Walls and Leslie Hudson present the comedy, "The Rising Generation." The cast includes Polly Emery, John Cranscoun Neville, Hindle Edgar, Eddie Woodings, Janet Morrison, Hilary Brough, and Thea Blair. At the Hippodrome the attractive bill includes Nixon Grey, Sammy Shields, Herschel Henlere, Iris and Phyllis, Tom Barrasford, and the Mayfair Four. At the Empire, the revue, "The Gay City," featuring Tom Drew, supported by a first-class company, is the attraction.

At the Palace, BURNLEY, Karl Hooper presents the musical revue "Our Liz." The Graham-Roberts Repertory Company continue their stay at the Victoria, and present "Facing the Music." At the Empire Frank Wesley's farcical revue "Good Times Coming" is the attraction.

Robert Macdonald presents "Katinka" at the Opera House, BUXTON. The title-part is played by Miss Marion Bowers, and the fun-makers are Mr. W. S. Percey and Miss Mona Lay.

At the New Theatre, CAMBRIDGE, the variety bill includes Tom Edwards, Chas. Grantley, Grace Cunard, Terry and Yorke, Violet Levy, Stannelli and Douglas, Sam Linfield and company in "At Boot Villa" and "The Widow Foot and Her Five Toes."

"The Edge o' Beyond" is presented by Mr. Dudley Stuart at the Grand Theatre, DERBY, with Dorothy Pringle, Richard Williams, Allan Drew, Maurice Hansard, Wilfred Stephens, and Cameron Hall. "Laughs and Ladies" is at the Hippodrome, with Henry Russell, Madge Allen, Daisie Morell, Nat Gould, the Royal Naval Quartette, and Rondelle.

At DEVONPORT Hippodrome programme includes May Henderson, the dusky comedy queen; Scott Sanders, in "Pottering Along"; Sandy Powell, the Theda Sisters, Rosie Gaston, Norman White, Lauri Howard, and the Hall and Turn Trio.

At the Theatre Royal, DEWSBURY, is "The Way of the World," presented by the Herbert Evelyn Repertory Co. At the Empire Mr. Will Murray presents "Casey's Court." Mr. Murray, as Mrs. Casey, is supported by Fred O'Malley, Robins and Whalley, Revelli, John Mooney, Roy Leo, Bob Robertson, Cathe Gunter, Lily Power, the Wee Fellow, Charlie Grieve, Albert Greenaway, and Pat Havlin.

At the Grand Theatre, DONCASTER, Standard Productions present "Habits of 1924." Cast includes Syd Bradbury, G. Lawrence, Josie Weldon, Jack Tennant, Marjorie Fay, Hal James, Madge Edwards, Billy Lawton, Jackie Page, Bob Trotter, Four Lyfay Girls, and Eddie Lyons. Richard Jerome presents "The Drolls" at Arcadia, including Doreen Season and Dick Francis.

At the Royal Hippodrome, DOVER, Alf. Lennard is presenting the musical comedy revue, "Oh! Norman," the cast of which includes Alf, with his clever violin work, also Tom Reno, Josey Leyton, Haydn Scott, Ted E. Lace, Lilian Duncan, Adeline Valery, Olly Marsh, and the Knickerbocker Girls. At the King's Hall (pictures) the Himtings are appearing in their speciality juggling act.

The revue, "Hello! Bill," is at the DUDLEY Opera House.

At the King's Theatre, DUNDEE, is "The 1924 Manhattan Follies," one of the most attractive shows seen here for some time. Fred Duprez gets right there with his telling humour, and big bits are also made by Fabbie Benstead and Jack Williams, two talented artists; while others of outstanding merit in a capital cast are Wilbur Lenton, Jack May, the Doreen Sisters, and the Four "K" Foleys. The Sixteen Follies Girls give a particularly bright performance. At the Victoria Theatre Harry Lees' Entertainers are being received with marked signs of approval, a new programme being presented this week. Mark Rivers, the principal comedian, is a host in himself, and other talented artists include Sandy Rowan, Hart and Stuart, Dora Leystone, Amy Mitchell, Jimmy Hargreaves, Agnes Worth, Jimmy Robins, and the Lorne Troupe of dancers. Appearing at the Princess's are the Brothers Obo, comedians. The leading features of La Scala programme are "Wild Oranges" and "The Rendezvous", while the stellar attraction at the Kinnaird is "The Temple of Venus."

At the Lyceum, EDINBURGH, Mr. Herbert Clayton and Jack Waller's company present the musical comedy, "Archie." Mr. Norman Griffin and Miss Maidie Andrews are supported by Mr. Henry Lytton, junr., Mr. Paddy Duprés, Mr. David Clyde, Miss Gaby Fay, Miss Eileen Bostock, Miss Marie Clavering, &c. The Royal is occupied by "The Fun Shop of 1924," under the management of Ray Bros. Eddie Melim, Bobbie Burcot, Nat Ford, Violet Gower, Alma Francis, Mabel Hurst, Syd Hayes, James Parsons, and the Eight Hazels are in the company. The King's has "The Optimist," played by Mr. Albert Douglas's company, which includes Mr. Wilfred Shine, Mr. G. W. Anson, Miss Edith Devonshire, and Mr. Aubrey Dexter. The Empire programme includes "Jocko," the juggling crow; "The Wager"; Mr. Owen McGiveney; Miss Daisy Griff; Mr. Billy Bennett; Miss Peggy and Miss Lena Chisholm; Dorson, and Phil Rallis Duo.

At the Pleasure Gardens, FOLKESTONE, "Toni" is being played the first three nights, the popular musical comedy "Katinka" being staged the remainder of the week.

At the King's Theatre, GAINSBOROUGH, the variety company, consisting of the Marvellous Days (memory people), Carrie and Foote (comedians), Valdacre and Co. in "The Magician's Rehearsal," Bros. Curran, &c.

"Irene," featuring Miss Ursula Hughes and Mr. Harry Ray, is at the Hippodrome, GLOUCESTER.

The opening of the once-nightly season of the HANLEY Theatre Royal is marked by a visit of M. Klit Gaarde's "The Nine o'Clock Revue." The cast includes Marie Royter, Marjorie Lotinga, M. Klit Gaarde, Hugh Rene, Peggy Oldham, Ivy Barratt, Dudley Maurice, Christopher Draper, and E. Albert and Gola Beth. Herbert Austin is manager. At the Grand, Harry J. Crane has the Westbourne production of "Laughter (Un)Limited," in which Vine and Russell and Joe Young, along with Jean Daraine and Sydney Wood, are chief stars. Also in the cast are W. West-Marsh, Lily Padden, S. E. Fuller, Ida Young, and Thelma Hamilton. Wallace Davidson is general manager.

B. and H. Levy's company present the revue "Dancing Time" at the Empire Theatre, WEST HARTLEPOOL. The artists include Esta Stella, The Four Wards, The Ten Tip-Toe Girls, and Jimmie Jewel. The variety artists at the Palace Theatre are Murphy and Mack, The Coronas, W. P. Wentley, Stocks and Alys, Smith and Johnson, Charley and Irene Vesty, and Kismos (the Egyptian Magician). The Millane Stock Company are playing "A White Slave" at the Grand Theatre.

Robert Courtneidge's company is at the Gaiety Theatre, HASTINGS, in "Catherine," and "The Last Waltz" comes for the latter half of the week.

Miss Ruby Kimberley and Mr. Jack Tuly are presenting "The Queen of the Cabaret" at the Kemble Theatre, HEREFORD.

(Continued on page 4.)

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THEATRICAL GOSSIP.

"Storm" at the Ambassadors—"Pansy's Arabian Night"—Death of Edward St. Quentin.

"Storm."

C. K. Munro's new play, "Storm," which Dennis Eadie is to present at the Ambassadors next Wednesday, takes its name from that of the wilful heroine, a character which will be played by Miss Elissa Landi. Miss Landi is new to London playgoers; she has been loaned from the Oxford Repertory Theatre by Mr. Bernard Fagan. Another Oxonian of Mr. Fagan's in the cast is Mr. Alan Napier, who, standing 6ft. 4in., is believed to be the tallest actor on the stage. Principal parts in "Storm" will be played by Jean Cadell and Hugh Wakefield.

"Pansy's Arabian Night."

Walter Hackett's new play, "Pansy's Arabian Night," will be presented at the Queen's next Thursday. The cast will include Miss Marion Lorne (Mrs. Walter Hackett), Miss Mary Clare, Malcolm Keen, Campbell Gillan, Edward Rigby, Clifford Mollison, J. C. Aubrey, and J. H. Roberts.

"The Mask and the Face."

Mr. Thomas C. Dagnall is sending out a touring company with "The Mask and the Face," starting at the Theatre Royal, Bournemouth, on Monday last. Miss Athene Seyler's part of Savina Grazia is being played by Miss Marjorie Chard, and Mr. Cellier's part by Mr. Bellenden Clarke.

Meantime the brilliant comedy continues to draw crowded houses to the Criterion Theatre, where it is nearing the 100th performance.

"Collusion."

Another touring company, under the direction of Mr Dagnall, will be "Collusion, in which Miss Iris Hoey will play her original part. Mr. Basil Radford will take the place of Mr. Hugh Wakefield. The tour will commence on Monday next, at Torquay.

Regent Theatre Reopening.

The Regent Theatre will be reopening on August 25, under the management of Mr. Walter Payne. He will open with Dennis Neilson-Terry and Mary Glynne in "The Hon. Mr. Tawnish" for the first week, to be followed by Ethel Irving in "Mrs. Dane's Defence," and a fortnight of Shaw repertory by the Charles Macdona Company. Popular prices have been fixed, from 1s. to 6s. 6d., all inclusive of tax.

Andre Charlot's Autumn Revue.

Mr. Andre Charlot's autumn revue will definitely be at the Prince of Wales Theatre, but, owing to the success of the present attraction there, no date can be fixed. In addition to Phyllis Monkman, Morris Harvey, Queenie Thomas, and Maisie Gay, whose names have already been mentioned, Henry Kendall, Peter Haddon, Juliette Compton, and Dorothy Dobenham will appear.

Wimbledon Theatre.

Mr. J. B. Mulholland has secured an excellent list of attractions for patrons of the Wimbledon Theatre during the autumn season, including Dennis Neilson-Terry and Mary Glynne in "The Honorable Mr. Tawnish" (next week), followed by "The Cat and the Canary," "Havoc," "So This Is London," Tubby Edlin in "Alf's Button," Mrs. Patrick Campbell with a return visit of "The Second Mrs. Tanqueray," the D'Oyly Carte Opera Co., "The Green Goddess," a personal visit of Miss Sybil Thorndike, and "Our Betters."

"White Cargo."

Miss Mary Clare having been released by the Playhouse Theatre management to fulfil an outstanding contract elsewhere, she will make her last appearance as Tondeleyo, in "White Cargo," on Saturday, when the play's 100th performance will be given. Her successor (on August 11) will be Miss Dorie Sawyer, an English actress who has played leading parts in America over a period of eight years.

Charles Cullum.

After recently playing the hero in "Good Luck," Mr. Charles Cullum has been playing the lead, Captain Marsten, in one of Baroness Orczy's tales, "The Mystery of Dogs Tooth Cliff," for Stoll Picture Productions. The cliff scenes were taken down at Seaford, where the company went for the exteriors.

Mr. Cullum is now rehearsing to play the juvenile in the dramatised version of "Alf's Button," the film which was shown some little time ago. This is shortly to be produced in the provinces before coming to town. Mr. Cullum plays the part Mr. Gerald Ames created in the film.

Many Happy Returns to—

Angelina Jones, Wednesday, Aug. 6.
Huntley Wright, Thursday, Aug. 7.
Nelson Keys, Thursday, Aug. 7.
Billie Burke, Thursday, Aug. 7.
Alfred Sutro, Thursday, Aug. 7.
Helena Head, Friday, Aug. 8.
Ivor Vintor, Friday, Aug. 8.
Otho Stuart, Saturday, Aug. 9.
R. Vane, Sunday, Aug. 10.
Connie Ediss, Monday, Aug. 11.
R. Atherton, Monday, Aug. 11.
Jimmy Godden, Monday, Aug. 11.
Jessie Winter, Monday, Aug. 11.
Mary Collette, Tuesday, Aug. 12.
Jessie Bateman, Tuesday, Aug. 12.
Pauline Frederick, Tuesday, Aug. 12.
P. Cunningham, Tuesday, Aug. 12.
Clifton Alderson, Wed., Aug. 13.

Harry Welchman's Engagement.

The engagement is announced of the actor-singer, Mr. Harry Welchman, son of the late Col. Arthur Welchman, 12th Bengal Cavalry, to Sylvia, daughter of the late Henry Bligh Forde. Mr. Welchman is playing the hero in "The Street Singer" at the Lyric.

Liverpool Shakespeare.

During the brief holiday recess, Mr. W. W. Kelly has had his Liverpool Shakespeare completely renovated, both inside and out. The decorations include a new act drop curtain of ornate design, from the brush of Mr. Thomas Holmes, the well-known scenic artist, and new upholstery, while the front has been treated most artistically. The general colour scheme is admirable. The Shakespeare can now claim to be one of the most comfortable and handsome in the country.

Death of Mr. G. R. Chapman.

The death of Mr. G. R. Chapman, musical director of the Princes Theatre, Bristol, occurred last Wednesday at the Ham Green Hospital in that city. Mr. Chapman came of musical stock. His father, George Russell Chapman, was appointed musical director when the theatre—then known as the New Theatre Royal—was opened, and on his death the son took over the baton during Mr. and Mrs. Kendal's visit with "The Elder Miss Blossom" in March, 1903.

In addition to conducting, Mr. Chapman composed and arranged the music for many theatrical productions, and his knowledge was invaluable in connection with the Bristol pantomimes. In his younger days Mr. Chapman was an enthusiastic cyclist, and secured many cups and trophies.

Repertory at Bristol.

The latest of our repertory theatres, the Little, of Bristol, will open its second season at the Lesser Colston Hall on October 13, with Noel Coward's comedy, "The Young Idea," and will continue (with a weekly change of bill) until the middle of April. In addition to plays which have scored successes elsewhere, at least three new ones will be presented—"Ambition," by Charles Whitby; "The Man at the Window," by Thomas Jay; and "Me and My Girl," by Francis Alpe. Rupert Harvey, the producer, was for three years a member of Lilian Baylis' Old Vic. company.

The Compton Comedy Company.

This famous company, playing all the old favourites, opens its autumn season on Monday next at the Royal, Blackburn, from whence it will visit in turn the Grand, Hull; Royal, Huddersfield; Her Majesty's, Walsall; O. H., Cheltenham; Grand Pier Pavilion, Weston-super-Mare; Lyceum, Newport; Royal, Bath; Royal, Guildford; P. G. T., Folkestone; D. P. T., Eastbourne; Gaiety, Hastings; and New Palace Theatre, Westcliff-on-Sea. The tour is again under the direction of Nell Compton and Nelson King, and included in the repertoire of plays is Compton Mackenzie's "The Passionate Elopement," which met with such gratifying success on its production earlier in the year.

Bannister Howard Office.

Mr. Bannister Howard's office for the next two months is now removed from the Aldwych Theatre to Stratford House, Pier Street, Ryde, Isle of Wight, where all communications should be addressed.

Mr. Howard's Aldwych Theatre offices will be re-opened at the end of September, after the Isle of Wight season finishes.

DEATH OF EDWARD ST. QUENTIN.

We regret to record the death of Mr. Edward St. Quentin, the eminent composer, which took place at his home in Callcott-road, Willesden, yesterday morning at 7.50. Mr. St. Quentin had been ill since Easter. The funeral will take place on Friday morning at Willesden Cemetery.

"By the death of Edward St. Quentin—"Old Q.," as he was familiarly known to a wide circle of friends," writes D. Cameron Forrester, "a most able and popular ballad composer has passed away. His compositions at one time enjoyed a tremendous and world-wide vogue, and his vigorous sea songs, etc., in the name of Stanley Gordon, are well known.

"It may be recollected that at one time he was a music publisher on his own account, and in that capacity retained, among other composers, Piccolomini at a figure which would be large even in these days, and he used to tell, with rather a grimace, that immediately he had severed their connection Piccolomini gave 'Ora Pro Nobis' to the world.

"With St. Quentin passes away the last surviving pupil of Gounod, with whom, as a young man, he resided for many years, and it is rather pathetic to recall that on the last occasion on which I saw my old friend alive he was discussing with me a series of reminiscences of the famous composer, which he had in mind to write, and which he desired me to arrange and edit for him."

THEATRE ROYAL, NOTTINGHAM.

Re-opening.

When Mr. Owen Nares made his first entrance on to the stage of the Nottingham Theatre Royal on Monday night as Henry Beauclerc, in "Diplomacy," every seat in the house was occupied. The evening was a specially interesting one, for it was the re-opening night of the theatre under the direction of Moss Empires, Ltd. Some remarkable changes have been effected in the theatre. The new decorations are in cream and two shades of amber, the seating and hangings are in crimson, and the lights are amber shaded, which imparts a most restful and cosy appearance to the theatre. Electric light has been installed in the dressing-rooms, and the house is now one of the finest in the country.

The Nottingham Theatre Royal has had an exceptionally interesting history. It was built in 1865 at a cost of £15,000, opening with a performance of "The School for Scandal," by the repertory company which was formed there. Miss Madge Robertson, afterwards Mrs. Kendal, was in the company.

Nearly all the renowned actors and actresses of the past generation have appeared on its boards, including Sir Henry Irving and Miss Ellen Terry, who first made their bow there in 1897 in "Madame Sans Gene"; Sarah Bernhardt, who gave a morning performance of "La Dame aux Camelias," in 1896; Miss Genevieve Ward, Miss Mary Anderson, Sir Herbert Tree, Sir George Alexander, Sir Squire Bancroft, J. L. Toole, Wilson Barrett (who was once a member of the Royal repertory company), Sir J. Forbes-Robertson, Edward Compton and Lewis Waller. Many stage celebrities of to-day have also played there in their youth—some in comparatively small parts.

Reverting to "Diplomacy." This fine old drama by Victorien Sardon stands well the advance of the years, and could give points in construction to many dramas of our day. As Julian Beauclerc, Mr. Owen Nares gives a fine performance. He is perfectly natural in everything he does, and his fine resonant voice and charm of manner makes the character much more real and vital than it really is. Miss Frances Doble, a clever young actress, plays Dora very naturally, and in the big scene of the play realises its opportunities. Miss Marie Polini, who wears some charming toilettes as the Countess Zicka, acts with quiet restraint. Mr. Henry Crocker gives an excellent study of the Baron Stein, and Mr. Ben Webster is a polished Henry. Miss Lola Duncan as Lady Henry Fairfax delivered some witty lines with distinction. Miss Dorothy Pidoch is a voluble maid, Mion, Miss Joan Pereira as the excitable Marquise de Rio Zires, and Mr. Charles Hickman as Algy, give excellent comedy relief. Mr. Dino Galvani made a distinct success as Count Orloff.

Mr. Owen Nares, in response to hearty applause, thanked the audience for their charming reception, and speaking of the alterations in the Royal, said that it was now one of the finest theatres in the country. Mr. R. H. Gillespie also spoke, and mentioned that he had entrusted the management of the theatre into the worthy hands of Mr. C. B. Fountaine.

"KATJA, THE DANCER."

At Bradford.

Musical Comedy, book adapted by Frederick Lonsdale and Harry Graham, lyrics by Harry Graham, music by Jean Gilbert; produced at the Prince's, Bradford, on Aug. 4.

Prince Carl of Koruja....Carl Brisson
Count Orpitch ..... Bobbie Comber
Maud, his Daughter .... Dolly King
Leander Billoroff.....Gene Gerrard
Katja Karina, a Dancer....Joian Hay
Ivo, her Partner ....J. H. Wakefield
Boscart, Chief of Police
Herbert Barrs
Simon, the Prince's Servant
Dan Booker
Detective ..... Jack Livesey

"Katja the Dancer," which is destined for London after a short provincial run, was produced at the Prince's Theatre, Bradford, on Monday. The book has been adapted by Frederick Lonsdale and Harry Graham, and the music is by Jean Gilbert.

There is an interesting plot with great dramatic possibilities, and it must be said at once that the composer has treated the libretto in a dignified manner, befitting such a dramatic story, so much so that his music is a nearer approach to light opera than is usually found in present-day musical comedies.

The story concerns a countess whose family have suffered by political intrigues; all their lands have been confiscated, and to make a living the countess turns to dancing. She is engaged to dance at the Palace of Count Orpitch, and there she is seen by Prince Carl, who immediately falls in love with her. Carl has stolen to the reception at great risk to himself, and under an assumed name. It is by this name that he introduces himself to Katja, and arranges to meet her later in the evening before he leaves the country. Katja's dancing partner sees them together and recognises Prince Carl. He enlightens Katja, and explains that Carl is responsible for them having to dance for a living. When Ivo learns that Katja has arranged to meet Carl later in the evening he advises her to keep her appointment with him and at the same time seize the opportunity to poison him. Katja readily enters into the scheme, but upon meeting Carl later in the evening and learning something of his real character she realises that he is not the tyrant she has always been led to believe. Moreover, she discovers that she is violently in love with him, and instead of taking his life she helps him to escape from his enemies, and eventually all ends as happily as musical comedies usually end.

To Katja and Prince Carl are allotted many haunting refrains. Indeed, in music and libretto "Katja the Dancer" is a worthy successor to "The Merry Widow," "Maid of the Mountains," and the other musical comedy successes of this century. In the rôle of Prince Carl, Carl Brisson is a pronounced success, his dancing, his singing, and his magnetic personality combine to make him a most lovable rake, and one can understand Katja's change of attitude directly she comes under his influence. Miss Joan Hay is an ideal Katja. She has a pleasing voice and a wealth of dramatic power. The comedy is supplied by Gene Gerrard, as Leander Billoroff, a private secretary who is in love with his employer's daughter. In this rôle Mr. Gerrard is a huge success. He is ably supported by Miss Dolly King, the daughter in question, while Bobbie Comber, as Count Orpitch, is a musical comedy father of the breeziest kind. J. H. Wakefield is convincing as Ivo, the dancing partner of Katja, and Dan Booker as Simon, the Prince's servant; Herbert Barrs, as the Chief of Police, and Jack Livesey, as a detective, are all good. The dresses are beautiful and the mounting altogether magnificent.

"THE ROUNDABOUT."

At Bradford.

"The Roundabout," which Francis Laidler produced at the Alhambra, Bradford, on Monday, August 4, is a well-balanced, bright, and melodious production. Twenty scenes and a finale are feathers in the programme, and in addition there is an amusing item which is sprung upon the audience as a surprise. The company is comprised of Gwladys Stanley, Tom D. Newell, Cissie Sullivan, The McNaughtens, Harold Dayne, the London Palace Girls, and a troupe of juveniles, the famous Sunbeams of Mr. Laidler's productions. The bulk of the work falls upon Gwladys Stanley and Tom D. Newell, and these two are equal to all the demands made upon them. Miss Stanley we find in a variety of impersonations, from that of a famous film star to the character-sketch of an East End "lidy," while Tom D. Newell is equally versatile whether impersonating an old woman or a gay young knut. Cissie Sullivan sings sweetly, the McNaughtens and Harold Dayne help out the comedy, the Palace Girls are wonderfully clever dancers, while the Sunbeams are equal to either comedy, dancing, or vocal interludes.

Among the comedy scenas, one of the most amusing is entitled "The Glove," with Tom D. Newell as Aubrey Bannister, and Gwladys Stanley as Iris, his wife. These two artists are also very good in "The Suicide Pact." Tom D. Newell figures with great effect in "A Political Interlude"; "The Maypole Revels," in which he is assisted by the Sunbeams; and "'Am's 'Am," a diverting Yorkshire sketch, in which he is assisted by Harold Dayne. All these are rich in humour, and so, too, are "The Lancers," which have long been a feature of Mr. Newell's work.

Gwladys Stanley is so uniformly good that it is difficult to say in what she is at her best. She cuts a fine figure in "The Futurist Fair," with which the revue opens, and she is decidedly good in "The Glove" and "The Suicide Pact." In "It's a Fine Game" we have an opportunity of seeing her as a male impersonator; in "Dirty Hands" she appears as a mill girl; while in "A Political Interlude" she appears as a gin-soddered East Ender, and there is infinite variety in all she does. Cissie Sullivan has a couple of charming numbers in "Tell Me With a Melody" and "Maybe He'll Write to Me," and she is also good in some of the comedy scenas. She is particularly so in "A Political Interlude" when she plays the part of an East End barmaid wonderfully well. The McNaughtens have a couple of scenes to themselves, a particularly good one being "You Don't Know." The Palace Girls have two delightful dancing numbers in "Roulette" and a zylophone number; and the Sunbeams are most charming in "Maypole Revels," and most amusing in their American scena. The dresses and scenery are gorgeous—this being the only suitable description. Many of the costumes have been designed by Dolly Tree and Princess Andrew of Russia, and they are strikingly original in design. Captain Oliver P. Bernard is responsible for some remarkable futurist scenery, and there are also some pleasing sets from the studios of Dodsworth and Spencer. One very beautiful set is "The Silhouette," and there are many others.

Mr. Harry Bristow.

Mr. Harry Bristow on Saturday last finished a summer tour with "The Dover Road" company at Yarmouth, and commenced his autumn engagement on Monday as manager for "Stop Flirting" company at the Palace Theatre, Ramsgate.

FROCKS AND FANCIES.

New Autumn Material—Frocks and Little Vanities at the Vaudeville—Shoes of the Moment—Dancing Frocks and Dancing.

Now is the time to plan out your autumn clothes with autumn tours being booked up and the first whisperings of the new fashions leaking out daily—even hourly—from the Paris workrooms. "Collections" are almost ready, and the big houses in Paris will be giving their first dress shows in a few days' time.

Fascinating Fabrics.

There are some of the most fascinating woollen materials—patterns of which I have seen from big manufacturers — and, notwithstanding the prophecy that this is to be a "velvet" year, I foresee many a cosy frock of some material like drapelaine—a sort of cashmere with stripes, plaids or squares interwoven in the loveliest colours. I can tell you, though, that the various kashas — there are well over a hundred varieties of them — will be the most fashionable clothes of all. As to colour, blue is forging ahead over red, and browns and golds and beiges—with a dash more colour in them than we've had—will be still popular, while green is to stand the strain of another season.

Little Things.

At the new Vaudeville show—which will be good when pulled together and better rehearsed—I noticed some straws which show which way the wind of little vanities is blowing. There were no glass bangles, but Madge Stuart, in one number, wore dinkie little bracelets of black ribbon tied in a "foresome" bow on the wrist. Binnie Hale danced in a wonderful white and silver frock—and I thought her silver tissue trunks most effective—and little silver brocade boots. Yes, undoubted boots, though they only reached just above the ankle! They were buttoned down the sides with black jet buttons, and looked very comfy!

Clever Frocks.

The most brilliantly clever frocks I've ever seen, though, were given to the chorus in the "Monday's Child" number. At first sight they were old-fashioned picture frocks—but the slightly billowy skirt on one side revealed a long, slim leg thrust through a slot in the skirt so that every movement gave more than a glimpse of it—it was a new version of the half-and-half fancy dress that suited the song.

Audiences.

Frankly, audiences this last week have been dull, not to say dowdy. Nothing new—except that I noticed Dorothy Dickson has forsaken the pigeon-egg pearls for the new enormous silver beads round the throat. I think the autumn will not see a reversion to real jewels in all cases, but merely an accentuation of the artificial. At Claridge's, though, I noticed that the Crown Princess of Roumania and Princess Irene of Greece had discarded the artificial pearl necklaces they both wore when they arrived from Paris in favour of ropes of real pearls—but then they were dining with the King of Greece, and circumstances do alter fads as well as cases.

Shoe Fads.

Shoe makers are thinking out new shoe fads very hard, and for the moment you had better pause before buying a stock of autumn shoes. Still, neat black shoe bound with crocodile or lizard skin and with heels to match are safe, and black satin shoes outlined with silver or gold are a good choice as second-best dancing shoes.

Another Fad.

If you want to be actually "It" as far as drink goes I hear you must give up claret cup and any other beverage for lunch except the Continental Vin rosé. Everyone lunching in the Savoy grill seemed to be asking for it the other morning—and as the Savoy grill is so largely filled with stage folk, and stage folk, after all, set most of the fashions, this is evidently to be the beverage of the late summer.

Dancing Frocks.

We may be bunchy later on, but the newest of dancing frocks are so slim that only the tightest of cami-knickers are possible under them. I saw the simplest but loveliest of new Jenny Models on pretty Annette Mills when I danced at the Piccadilly last Friday—such a gay evening with a ripping show and Brooke Johns, the new American, getting a perfect riot of a success. This Jenny frock was in the new peach yellow with a three-quarter tunic effect, the tunic ending in a series of square-ended narrow panels. Fine silver lace made the top of the bodice, the hip band and the hem of the skirt.

And Dancers.

Gladys Cooper that evening was in a straight frock made of alternate lines of quarter-inch wide strips of crêpe-de-chine in pale mauve and orchid of a deeper shade joined by triplicate rows of crystal beads at half-inch intervals. This was worn over a slip of pale mauve, and it looked very well. She had discarded her glass bangles, I noticed. Miss Elsie Janis was wearing a quaint picture-frock of the bustle kind, bunched all round the hips and made of some dark-coloured taffetas which I did not like a bit.

"THE WAY OF THE WORLD,"
At Manchester.

Mr. Milton Bode's provincial tour of Congreve's comedy, "The Way of the World," opened propitiously at the Prince's Theatre, Manchester, on Monday evening, when a full house assembled to witness this witty presentment of the manners of two hundred years ago.

Miss Margot Sieveking as Mistress Millamant is one of the most outstanding, the most naïvely delightful, of the characters, as Mr. Philip Desborough in the rôle of Mirabell approximates most nearly to the heroic ideal. But the cast is full of figures played with distinction. Mr. Nigel Playfair's Witwoud is masterly in its ease and naturalness: the impersonation of Sir Willfull, his brother from the country, is alive with a most enjoyable comic vivacity; and for virile energy and dramatic sense of the part, Miss Margaret Yarde's impersonation of Lady Wishfort could not be imaginably surpassed. Mr. Ralph D. Richardson as Fainall also plays well, and Mr. Neil Porter's Petulant is distinctive, while Miss Beatrice Lehmann as the maid, Peggy, provides much amusement by her comedy movements and her dancing.

The play is to remain for two weeks, and there is every probability that its novelty, its attractive staging and its uncommon humour will prove very successful.

"THE OTHER MR. GIBBS."
At Sheffield.

Mr. J. Bannister Howard launched the autumn tour of "The Other Mr. Gibbs," at the Lyceum Theatre, Sheffield, on Bank Holiday, when it had a most enthusiastic send off from a large audience. The success of the play depends very largely on the ability of the company, and this has received every attention. Chief honours fall to Mr. Will Evans for his clever impersonation of the dual parts of Mr. Gibbs and Mr. Williams, in which his undoubted abilities as a comedian are strongly in evidence. His comedy is never forced. A well-studied performance is that of Mr. Bert Monks; Mr. W. Allison gives a fine character study of James, the butler; Mr. Frank Leslie scores as the income-tax man; Phipps is not a big part, but Mr. Aubrey Fitzmaurice succeeds in making it a prominent one. Miss Nora Emerald (Mrs. Will Evans) is delightful as Nora Williams, and plays the part with due regard to its requirements; Miss Dorothy Millar as Amelia Gibbs displays her abilities in a most charming manner; and Miss Lily Gallick is well placed as Marguerite Wangle. Praise is also due to Miss Rhoda Ring (Mrs. Winkle), Miss Violet Heckstall Smith (Marie), Mr. Bert Byrne (Algy), Mr. Elliot Adams (Green), and Master Arthur Cooper (Robert, the pert page).

The dresses, scenery, and staging are on a lavish scale. Mr. Herbert St. John is the courteous general manager of the company.

"HELLO, WEMBLEY!"
At the Royal, Stratford.

Produced last week at Portsmouth, Mr. Sid Ali presented this up-to-date revue to a highly appreciative audience for the first time in London, and it well deserved the applause bestowed upon it. Mr. Tom Gott was a very lively Sybil Thorne, a well-made-up Auntie, and had an excellent number in "Woman's Work," and he was most amusing in a discourse on "Man and Other Inflictions." Mr. Hal Bert scored with "Rich and Poor," while Ken Kendrick was a good foil to Auntie, and won high favour with his song, "More," and especially with "The Fly that Flew by Fat Flo's Flat," in which he got his audience to join. He was clever, too, in his drunken item, "My Birthday." Miss Ethel Hall won through with "When Will the Sun Shine for Me?" while dainty Elsie Price sang charmingly "Dream of Melody" and "Ten Thousand Years." Wee Toss proved a great favourite, and her item, "My Mary," was one of the successes of the evening. Nan, the Mystic, gave an amazing display of reading characters from photographs, which she was not allowed to see, and some of her delineations were wonderfully faithful. The Wembley Girls were very capable, and proved a good chorus set. The dressing, musical numbers, and ensembles were all of a high standard, and a long run can safely be predicted.

"KU KLUX KLAN."
At Alexandra, Stoke Newington.

On Monday a packed first house gave this "musical melo-burlesque" a hearty reception. Lew Lake, the producer, plays Nobbler, a Jack Tar, who assumes many disguises, aided and abetted by Bob Morris as Jerry. Both comedians are at the top of their form, and the rest of the company is excellent. Arthur Stratton, whether as Pandit Chief, Red Indian, Yankee Sheriff, or Mormon elder, looks and plays the part to the life. Rex Compton is an ideal Captain in the Royal Navy, and sings a couple of songs in splendid fashion, while Nancy Lorrison's Juanita is characteristic of the abandon and passion of the sunny South. Other parts are well played by Messrs. Lyons, Wilfred Benson, Peter Thane, Harry Roberts, Harry Lavers, and Marie Ellis. The Georgian Singers are an harmonious quartette, evoking resounding applause in their several numbers, and the ballet is done to perfection.

'THE HOUR AND THE MAN'

At Manchester.

Play in Four Acts, by Frank Stayton; produced by Matheson Lang for the first time on any stage at the Opera House, Manchester, on Saturday, Aug. 2.

Grassett ..... F. G. Thurstans
Sir Robert Goode .... Ernest Bodkin
Lord Severn ..... A. W. Tyrer
Lady Ruth Goode .. Dorothy Thomas
Lucille (Dowager Duchess of Beswood) Nina Boucicault
Lord Launceston ..... Henry Wolston
Hon. Archie Fortescue..Walter Menpes
Lady Severn .....Mrs. Arthur Whitby
Major Boyle ..... Henry C. Hewitt
Hon. Muriel Fortescue..Jessie Winter
Sir John Faussett .. Rothbury Evans
Julian Wear ..... Matheson Lang
Club Waiter ..... Arthur Bush
Dowse ..... A. S. Homewood
Effie ..... Norah Robinson
Blagden ..... Stephen Denby
Attendant on Aeroplane..Betty Belloc
Aeroplane Groundsman..Walter Plinge

In his play, "The Hour and the Man," which Mr. Matheson Lang produced at the Manchester Opera House on Saturday evening, the 2nd inst., Mr. Frank Stayton postulates an English Mussolini, who shall arise in the near future and completely reorganise existing conditions, social, political and industrial; so that there may be perfect peace—if not perfect equality—in a country where Capital and Labour shall co-operate for mutual prosperity and contentment. In actual portrayal, there are moments in the play when it seems that some such events may really come to pass, but this is due rather to stagecraft, the creation of a realistic atmosphere, than to any inherent evidence of a dominating power such as Julian Wear is supposed to possess. The suggestion of it is necessarily confined to the dominating personality and dramatic power of Mr. Matheson Lang, who—apart from political dialogue—does his anticipated best to render the theme into a good play, which, after all, is "the thing."

The setting has been chosen with dramatic propriety, for the action moves round and within a group of high social and political people who are tenacious of the old order of things, rooted deep in conservatism of the comfortable, ruling kind. A gay evening at the Fortescues' place in Gloucestershire is interrupted by the sudden appearance of a starving and exhausted man. He is Julian Wear, an ex-officer, down-and-out. Recognised by one of the party as having been at Rugby, and especially with the instinctive sympathy of the Hon. Muriel Fortescue on his side, he is given sanctuary for the night. The next morning, despite his bitter feelings for the "civilisation" that has treated him so mercilessly since the war, he leaves the house a new man, fortified against lower descent in the scale by an awakened interest between himself and Muriel Fortescue, and by his promise to make good so that they may meet again. He has made good nine months later by establishing himself as the direct enemy of the ideals of her class. Nevertheless they meet, and it becomes apparent that, in spite of her love for him and his for her, her immediate object is one of treachery to the cause which is threatening social revolution—though not the revolution hoped for by the extremists of the movement, nor that which is dreaded by its enemies.

A crisis is to come at Bristol, where Julian will speak at seven in the morning to the biggest gathering of the people on record. Muriel intricately arranges to have him at her home, alone downstairs with herself, during the hours preceding; she has tampered with his watch, had the clock secretly put back, and persuades him with the extremest blandishments of love to fall asleep in her arms on the couch. Passion could go no further, but though she takes so tremendous a risk to prevent disaster to her class, she escapes the worst consequences, and he also awakes in time to find how he has been tempted and tricked. She has slashed the tyres of his car, but circumstances provide that a motor-bicycle takes him to the meeting at Bristol in time for the final triumph which makes him Prime Minister with a 500 majority, and enables him to create an England fit, not for mere parties and classes, but for "the public" to live in.

Six months go by before it is fully realised that robbery and class hatred are not intended; and then, by Julian's design, he and Muriel meet alone in the saloon of an Imperial Airways aeroplane going over to Paris, and the love between them is ratified, this time with a touch of comedy—a scene really too light and flimsy to justify its elaborate setting. There are, in fact, other weaknesses and redundancies in the play—the bedroom in the first act is one—but these will doubtless be remedied, so that the audience need not wait until the end of the second act or the thrills of the play proper to begin.

For all stage purposes, Mr. Matheson Lang could not be bettered as an exponent of the rôle of Julian Wear. One's sympathies are with him from the first, and his dramatic handling of the situation, developing from one phase to another until the tense trial of the third act, is done with the easy and unfaltering assurance of a master. No less engrossing, however, is the character of Muriel Fortescue, a tender and lovable woman, obsessed even to complete self-sacrifice by her devotion to the old régime, yet delightful in her very treachery; a character that might easily be made to seem inconsistent and contemptible, she is, in the person of Miss Jessie Winter, all the time a charming and engaging personality. The whole interest of the play, as a play, is centred in these two. There are other characters, however, who assist in the dramatic and comedy phases of the story; there is Miss Nina Boucicault's clever depiction of a gay old dowager duchess; Mr. Ernest Bodkin's incisive rendering of the then P.M., Sir Robert Goode; a fine impersonation of an aged aristocrat, Sir John Faussett, by Mr. Rothbury Evans; an accomplished study of a faithful old butler, Grassett, by Mr. F. G. Thurstans; an ingratiating performance by Miss Norah Robinson as Effie, a typist; and a vehement rendering of Dowse, a Bolshie editor, by Mr. A. S. Homewood, all the rest being relatively essential to the fabric of the scheme. Both experience and imagination have been used in the magnificent staging of the play, and there is further interest in the fact that the dresses are designed with an intelligent anticipation of the fashions of five years hence. A huge audience gave the play, the players, and the author, a hearty ovation at the close.

"ARCHIE."

Musical Comedy, in Two Acts, by George Arthurs and Worton David, Music by Haydn Wood and Jack Waller, Produced at the Grand, Hull, on July 28.

Rosie .....Miss Nora Henderson
Nina .....Miss Billie Fortescue
Sylvya .....Miss Rita Deane
Geoffrey Parkes ....Mr. Walter Cross
Lady Violet Tressiger..Miss Hebe Bliss
Angela .....Miss Lennie Deane
Toby Kerwyn..Mr. Henry Lytton, jun.
Carter .....Mr. Clive Davey
Archie Cobb ....Mr. Norman Griffin
Sir Michael Connyngham Mr. Paddy Dupres
Billie Cobb ....Miss Maidie Andrews
Miss Barton .....Miss Eileen Bostock
Mons. Gouriet .....Mr. Eric Meade
George Curtis .....Mr. David Clyde
Page Boy ....Miss Winifred Taylor
Christine Curtis..Miss Marie Clavering
Alvina Clavering ....Miss Gaby Fay
Principal Maid ....Miss Sadie Sydney
Maid 23 .....Miss Christine Holmes
Barmaid .....Miss Valda Stocks

The new musical comedy, "Archie," had a most successful first night at the Grand Theatre, Hull, on Monday, the 28th ult., and there were enthusiastic scenes at the close. Mr. Leslie Henson, the producer, witnessed the comedy from the circle, and there were loud calls for Mr. Griffin for a speech. In this he acknowledged the efforts of all responsible for the production. He thanked the audience for their wonderful reception. Hull was the first city in which he appeared in musical comedy. He considered that Messrs. Clayton and Waller had in "Archie" put on a show which was equal to any in which he had played. He paid a warm tribute to Mr. Leslie Henson, for whom there were immediately loud calls.

Mr. Henson, in a brief speech, said it was his first production, and he could not have had a happier start. They had only been three weeks rehearsing, so the audience could imagine how the company had worked. Bouquets were handed up to the lady principals.

"Archie" has a coherent story, with melodious music, and a natural sequence of joyful comedy. Mr. Haydn Wood, in conjunction with Mr. Jack Waller, is responsible for the musical side of the production, whilst the book is by Mr. George Arthurs and Mr. Worton David.

The story concerns the adventures of Archie Cobb (Mr. Norman Griffin), who is married to Billie Cobb, a rôle charmingly enacted by the winsome Miss Maidie Andrews. The curtain went up on a radiant scene, depicting Archie Cobb's house on the river. We gather in the first act that Archie and Billie do not find marriage run too smoothly. Whilst his wife goes to dances, and is out all night with a motor breakdown, Archie plays croquet, or infantry polo, as he describes it. Mr. Griffin is ludicrously funny in the part throughout. Archie's rich uncle, an amusing character study by Mr. Paddy Dupres, with the aid of the débonnaire Toby Kerwyn (well played by Mr. Henry Lytton, jun.), gets Archie to assert himself. Between them they work Archie into a state of minor brutality towards his wife, and endeavour to frame up divorce conditions. This is one of the most humorous titbits of the play. When Archie puts his foot down, and playfully "strikes" his wife, the merriment reaches a climax. As for Billie, she provides the anti-climax by exclaiming: "Archie, you darling; you have made me the happiest woman in the world. Now I know that he is a man. Archie, my cave man, strike me again." Archie asserts himself as master in his own house to operatic music, and his Napoleonic pose is ludicrously funny.

The second act consists of three scenes, and is laid respectively in the Warbeck Hydro lounge, a bedroom corridor, in which the merriment is piquant and new, and the Hydro palm court—the latter a blaze of colour. Complications are caused by the finding of Archie's pyjama coat in the bedroom of a gay young widow. This shatters his young wife's newly-revived love, and she then declares that she will divorce Archie. He realises how much he loves his wife, and in a stormy scene declares that the pyjamas were not his.

A charming novelty is a rodeo ball, in which there is some wonderful dancing by Miss Mabel Holmes and Mr. Wallace Norman. The violent Mexican dance in the last scene is most skilful.

Mr. Griffin's versatility is remarkable. His two solos, "I Know All About Girls" and "There's Nothing Left on the Earth for Me," were two of his best songs, and the outstanding comedy duet was "Just Fancy That," between Mr. Norman Griffin and Mr Paddy Dupres. They were recalled several times.

Miss Maidie Andrews is a chic and dainty heroine. She sings and dances delightfully. Her charming numbers include "Underneath Your Parasol" and "Life is a Game." She and Mr. Griffin sing an amusing speciality item, "Under the Cairo Moon," in which they flitted from Scotland, Lancashire, and Paris to New York. Mr. Henry Lytton, junr., and Miss Lennie Deane are admirable and capable "second leads," and heard with much acceptance in the duets, "Don't Let Us Marry Yet" and "Hula Baloo." The chorus has been well chosen, and some charming gowns are worn. The augmented orchestra is under the experienced direction of Mr. Ernest Vousden.

After a short tour in the provinces the comedy is to be played in London.

"A LITTLE FLUTTER."

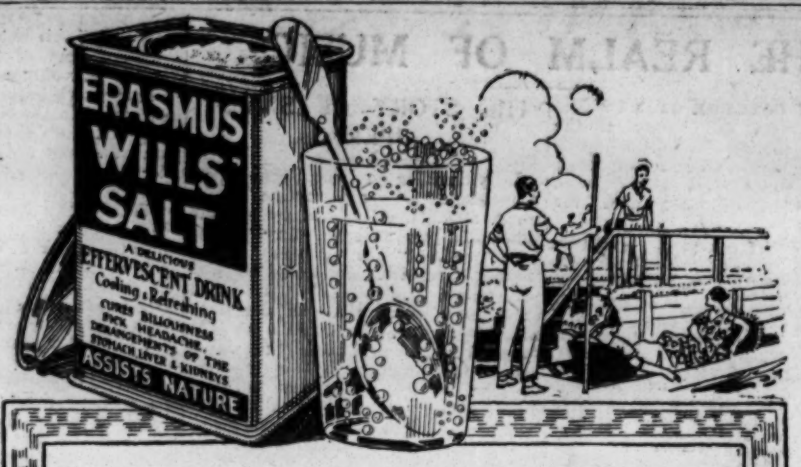
Comedy-Farce, by C. W. Somerset, Produced at the Palace Pier Theatre, Brighton, on July 28.

The Rev. Barnaby Banstead Maitland Marler
Richard Masters .. Frank D. Fraser
Lord Torrington .... Roddy Hughes
Mr. Marley ..... Arthur Morton
Cornish ..... Walter Brodie
Inspector James .... P. M. Holland
Brooker ..... C. W. Somerset
Constable A. Watt .....D. McNab
Parsons ..... Charles M. Terry
Ruth Banstead ..... Eleanor Street
Nobie Masters ..... June Meredith
Mrs. Pescot .....Gracie Vicat
Emma .....Lucie Evelyn
Polly ..... Margaret Holt
Rose ..... Florence Radcliffe

A sporting comedy-farce about Sussex for Goodwood week seems strangely appropriate for Brighton, and the Palace Pier Theatre was well filled on Monday night (the 28th), for its production. "A Little Flutter" is fresh, breezy and original, with characters delightfully and truly drawn. That the author, Mr. C. W. Somerset, scored a triumph was evident, for spontaneous laughter hardly stopped throughout the three acts. The action takes place in a charming Sussex vicarage, where the Rev. Barnaby Banstead is in very low water, so much so that tradesmen are pressing for their bills, and no more food is supplied without cash payments. This is the existing state of things when the vicar finds he is forced to visit relatives to raise money. In his absence, his motherless daughter Ruth, and her friend, Lord Torrington (secretly her fiancé), hit on the plan of running a bookmaker's business, in the hope of retrieving the family fortunes. They succeed remarkably well, and are able to pay off the existing debts, but forget that what they are doing is illegal.

It soon becomes known in the village that the vicar has started to make a book, and bets flow in. His absence from home, and the ready money suggest to his old gardener and factotum that he must have married a rich woman, and he communicates his belief to his married daughter, Niobie Masters, and her husband (who is an owner of racehorses) and to Ruth, his unmarried daughter. Returning home, Brooker mistakes his luggage, and brings to the vicarage a lot belonging to a Mrs. Pescot, a woman who the vicar married to her present husband. She comes to claim it, and while resting and having refreshment, the vicar's daughters find her, and immediately take her for their new stepmother. She has taken the opportunity of trying to get a bit on a favourite horse for her husband, with the vicar. Furious, he denounces betting, and requests her to leave his house. His daughters are shocked at his behaviour, and the plot thickens, with very funny results, one episode following fast on another. The young couple have used the offertory basket for their small bets, and the vicar opens the packets, all containing money, and, though delighted, is puzzled at the directions. Very funny is the letter he gets from his sporting son-in-law, who believes the gossip he hears, and writes to warn his father-in-law about a certain horse which has every chance of winning. "Emma" is its name, and the vicar takes it to mean his cook. Finally trouble ensues by the magistrates hearing of the illegal business, and sending the police to interview the vicar. People are clamouring for their money; Ruth has drawn all they possess out of the bank to put on "Emma." There is a great finale when the truth becomes known and "Emma" wins the cup. Then it appears nearly everyone had backed her!

Mr. Somerset as the gardener, Brooker, could not be bettered, and his representation of the ignorant yet faithful servant was simply splendid. Similar praise is due to Mr. Maitland Marler for his natural portrayal of the part of the vicar, while Miss Eleanor Street as Ruth was very charming, and she was cleverly supported by Mr. Roddy Hughes as Lord Torrington. Miss Gracie Vicat created much laughter in her funny impersonation of Mrs. Pescot, and Miss Lucie Evelyn did admirably as the redoubtable Emma. Miss June Meredith took the part of Niobie with grace and feeling, and all the other parts were well played. "A Little Flutter" was heartily received, and the author called for.



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Following are the names of the winners in the scholarships competitions held at Trinity College of Music in July, at which Sir Frederic Cowen and Mr. E. F. Horner were the examiners :—

Scholarships (for one year). — Miriam Frances Anglin, Lucy Annie Bonner, Marguerite Alice Caseau, Florence Nellie Daniels, Constance Davies, Israel Feliciant, Lena Hooper, Phyllis Ada Ivermee, Ruth Marion Johnson, Rose Violet Kemp, Ethel Kerkin, Harry Kossovsky, Henrietta Victoria Le Losse, Sylvia Sarah Levy, George M. Melachrino, Edith Olive Millard, Francis Reginald Mitchell, Geraldine Mary Nolan, Dorothy Frances Sexton, Emily Daisy Scott, Vera Snare, Rigmor Trim, Mary Winifred Walter, Florence Joan Worsdell.

Probationary Scholarships (one term).—Grace Ferry, Clement P. Peters.

GUILDHALL SCHOOL OF MUSIC.

Prizes and scholarships in the recent competitions have been awarded as follows :—

The Lord Mayor's Prize, 5 guineas, for sopranos, Nora Charles, the Lady Mayoress's Prize, 5 guineas, for pianoforte students, Douglas E. Hopkins; the Sheriff's Prize (Mr. Sheriff T. M. Dron, C.C.) for violin students, 5 guineas, Solomon Bauman; the Sheriff's Prize (Mr. Sheriff R. C. Sennett), 5 guineas, for contraltos, Marie Fisher; G.S.M. Gold Medal for vocalists, Linda Seymour; G.S.M. Gold Medal for instrumentalists, Sidney Harrison; the Knill Challenge Silver Medal, Estaer Coleman; the "Liza Lehmann" Prize, 10 guineas (presented by Herbert Bedford, Esq.), divided between Esther Coleman and Linda Seymour; the Sir Charles Wakefield Orchestral Prizes, Frederick G. Burgess, Irene Saraski, and Joan Gowing-Scopes; the Chairman's Prize (presented by Sir Ernest Hodder-Williams), 5 guineas, for baritone or bass vocalists, W. Edern Jones; the Musical Union Prize (presented by Lt.-Col. Dudley Cookes), 20 guineas per annum, divided between Reginald Redman and Dorothy Dayus; the Bearne Baritone Prize, 5 guineas, Harry Bedford; Special Awards (2), John Collingwood and Frank Everett; the Pearse Morrison Memorial Prize, £2, for enunciation, Linda Seymour; the Dove Memorial Prize, £15, for general excellence, W. Edern Jones; the Wattson Prize Bow, Monica Vincent; the Mrs. Frank Urch Prize, for the best interpretation in the instrumental competition, Solomon Bauman; the Libotton Memorial Prize, Constance R. Cocking; the Enoch Singing Prize, value 5 guineas (presented by Messrs. Enoch and Sons), Esther Coleman; the Marcelle Prize, value 5 guineas (presented by J. H. Raphael, Esq.), Agostino Pellegrini; the Alfred and Catherine Howard Annual Prize, value £24, John Turner; Sir August Manns Memorial Prize, value 4 guineas, William J. Noel; the Elkin Prize (presented by Messrs. Elkin and Co.), value 5 guineas, divided between W. Edern Jones and Linda Seymour.

School prizes were won by Philippa Saxe Wyndham, pianoforte; George Strathon, baritone; Kathleen Riddick, violoncello; Yvonne Block, sight singing (adjudged by H. L. Balfour, Esq.); Isidore Godfrey and Queenie L. Bolton, ensemble playing; Dorothy Vernon, elocution (adjudged by Godfrey Tearle, Esq.); Gwendolen Bruce Millar, elocution special silver medal (adjudged by Godfrey Tearle, Esq.).

Special elocution prizes were awarded to :—Dorothy Vernon (the Sir Charles

(*Continued at foot of next col.*)

*THE STORY OF SAVOY OPERA.

It is amusing to light upon a pronouncement delivered to the public round about the 'eighties by a critic (unnamed) to the effect that "Pinafore" and "The Pirates" were "quite ephemeral, and would not survive their generation." It should serve as a warning to the fraternity not to assume the mantle of the prophet. Nowhere in this "record of events and productions" is there to be found evidence of a demonstration more wildly enthusiastic than that which marked the last performance of the Gilbert and Sullivan season just brought to an end at the "Prince's." Inevitably much of the book's matter is twice- or thrice-told tales; for never have events in theatrical history been more written about. And an astonishing number of Savoyards of prominence have been moved to reminiscences. But here, everything of importance is gathered under one cover; not only the whole history of Savoy opera from its earliest origin, and the particular history of every piece, but also the history of everybody at any time connected with Savoy opera—as far as such connection is concerned—with *their* beginnings and endings. Where records differ, as they have a habit of doing, Mr. Adair Fitzgerald is able to lend the weight of authority to the version he favours, and his new matter has value as from a source that may be trusted. As Mr. T. P. O'Connor says in his foreword, no one is better fitted than the author to write the record of "this extraordinary chapter in the history of the English stage. He has not only seen all the operas from the very beginning, but has been acquainted in the old days with everybody who took part in their presentation . . . from the first production of 'Trial by Jury,' at the Royalty Theatre in 1875, until the last piece of all, 'Fallen Fairies,' in 1909. In '75, Adair Fitzgerald was himself a youthful singer and comedian, and so came in contact with everybody behind the scenes of the comic opera stage." Afterwards he took to journalism, succeeded E. L. Blanchard as dramatic historian and interviewer on "The Era," and in the latter capacity interviewed everybody connected with the stage—including all the "stars"—and he knew Gilbert and Sullivan personally for many years. A valuable feature in the book is the reproduction of original illustrated programmes and all the casts engaged in the first performances and revivals of each opera.

The real beginning of Savoy opera, Mr. Fitzgerald points out, dates from the 'sixties, and those "happy and innocuous entertainments carried on by the German Reeds at the St. Martin's Hall, Long Acre; the Gallery of Illustration, Waterloo-place; and finally, the St. George's Hall." Gilbert's first successes with the German Reeds were in operette, and it was during the preparation of "Ages ago"—afterwards incorporated in "Ruddigore"—that he and Sullivan first met. They "took to each other" at once, and were soon working together, though Gilbert had still to continue for some time his collaboration with Frederick Clay. Their first-born, as partners, was "Thespis, or the Gods Grown Old," which only lasted a month. But Sullivan afterwards used up most of the music in "The Pirates." Neither librettist nor composer ever seems to have wasted an idea or a tune. Over and over again in this veracious history do we find that material which first saw the light in early efforts, comparatively unsuccessful, was utilised in the making of successes later on. Nelly Farren, by the way, was Mercury in "Thespis," at the Gaiety. The germ of "Trial by Jury" was a "bab" ballad, one of Gilbert's contributions to "Fun"; in fact, most of the operas were evolved from "ballads" or stories written under the pseudonym "Bab."

Mr. Fitzgerald gives us Sullivan's description of the scene of Gilbert's reading of the libretto. "It was a very cold morning, with the snow falling heavily, that Gilbert came round to my place clad in a heavy fur coat. He had called to read out to me the MS. of 'Trial by Jury.' He read it through, as it seemed to me, in a perturbed sort of way, with a gradual crescendo of indignation, in the manner of a man considerably disappointed with what he had written. As soon as he had come to the last word he closed up the manuscript violently, apparently unconscious of the fact that he had achieved his purpose as far as I was concerned, inasmuch as I was screaming with laughter the whole time." The "Trial" saw the beginning, practically, of W. S. Penley: at any rate, he first glimmered therein as a future "star."

D'Oyly Carte, says our author, was, to all intents and purposes, the originator and "father" of the Savoy operas. Foster-father would perhaps be nearer the mark. Carte was manager of the Royalty when "Trial by Jury" was produced. Mr. Fitzgerald sees him as a sort of theatrical Napoleon, regarding men and women as subjects to be exploited. It did not take him long to see that there was a good deal to be done in the conquering line with Gilbert and Sullivan as his generals and tools, and he soon had the Comedy Opera Company formed. At this point comes on the scene Miss Helen Lenoir, afterwards the second Mrs. Carte, to whose tact and diplomacy and business "head" the Savoy enterprise was to owe so much. "A more wonderful woman it has not been my lot to know," was George Edwardes' tribute.

In "The Sorcerer," the company's first venture, appeared Richard Temple, Rutland Barrington, and "Gee Gee." Arthur Cecil, we are told, first spoke of Grossmith for John Wellington Wells—a proposal which wrested from one of the directors an agonised "wire," "Whatever you do, don't engage Grossmith." Sullivan's letter proposing that Grossmith should go on the stage, and Grossmith's story of his standing out for 3 guineas a week more than Carte wanted to give, and of his capitulation after an oyster and stout lunch offered to him by the Napoleonic manager, are both given here. That was in 1877. Grossmith reckoned that up to 1888 that lunch had cost him about £1,800.

"The Sorcerer" was a success, but "Pinafore" was a craze in America, and a disease in England. Everybody caught it. All the world, from street-boys to noble dukes, was soon vowing to "stick close to his desk," and everybody else was quoting all day long. "What never? Hardly ever." Reporters at last could not get out copy without making use of the phrase at least twice. One editor (this was in the States) became so sick of it that he vetoed it altogether, so after it had appeared twenty times in as many articles in one edition. "Never let me see it again." "What, never?" queried the staff. "Well, hardly ever," replied the wretched man.

"In America it was found hardly worth while to run anything else in opposition to 'Pinafore,' and the spectacle was presented of every theatre and every concert company of importance in the big cities producing the same piece, without, of course, the author and composer, or English producer, ever receiving a farthing for their work." When a piece failed and a company was at a loss, the word was, play "Pinafore"—no matter how, but play it. Mr. Fitzgerald quotes from an article by Paul Arthur in "The Era" Annual for 1902, recalling one such impromptu production. "During the 'Pinafore' boom our company . . . got stranded in a Far West town, as the drama was not appreciated, and we did not know what to do or where to turn. Our manager . . . decided to put on 'Pinafore.' So he sent to New York for the libretto and the vocal score. Then he assembled the company on the stage, demanded the vocalists to stand forth—some of the company, especially the tragedy-merchant, could not sing a note—and when we heard that we were to play in comic opera, we all of us—not having had any proper salary for weeks—struck for a rise, and we got the promise that we should be paid princely sums if the money came into the house. Well, it did, and we were in clover. I was the Captain Corcoran. Our chorus consisted of three charming young ladies, but to make up for deficiencies, all the principals, when not singing solos, took their places in the ranks, and sang for all they were worth; for Ralph Rackstraw, Dick Deadeye, and the Captain all sang in the chorus, and then went off, and came on for their proper cues! Josephine had to sing . . . 'Here she comes,' at one entrance, and then she went off and came on again and sang her solo. Our tragedy-merchant, who was the Sir Joseph, and could not sing a note, spoke every word to orchestral—ahem!—accompaniment."

While Carte was away, engaged in fighting the pirates in America, Gilbert and Sullivan, at home, were having trouble with the directors of the Comedy Opera Co., who, whenever business slackened a little, became alarmed, and "up went the fortnight's notice." Conflicting accounts of the "ruction at the Opera Comique, which finally put an end to Carte's connection with the company, were bandied about. Mr. Fitzgerald gives both, and his reason for backing one rather than the other. How out of these trials and tribulations the triumvirate emerged to place the Savoy Opera fortunes on firm foundations is all related in proper order.

While "Patience" was drawing the town to the Opera Comique, the Savoy was being built—it was a common saying at the time that the Pirates with Patience built the Savoy Theatre—and on October 10, 1881, Bunthorne's Bride, in the full tide of her prosperity, was transferred to the house by the river. A few nights after, in a new vaudeville by Frank Desprez (one of "The Era's" editors) introduced into the bill we see Courtice Pounds' name for the first time. He was promoted from the chorus, and soon became a shining light in the company.

The advent of each new opera caused an enormous public stir. It is amazing, and amusing, to read of the fuss made over the title of "Ruddigore." Letters were written to the papers, friends of the management were moved to remonstrate, and the *Observer* came out with the grave statement that "there was something not at all pretty about the sound." And shocked whispers went about, accusing the author of writing Ruddy when what he really meant was Bloody-gore. To be sure these fathers of ours had not had the advantage of being educated by Shaw.

With what thoroughness all the details of a production were studied! In the account of the "Mikado" we are told that the company were coached by natives of the Japanese village which at the moment happened to be established at Knightsbridge. A tea-girl taught them deportment and how to walk. Others gave them lessons in the art of manipulating the fan, and in the science of make-up, and a male dancer arranged the dances.

* "The Story of Savoy Opera." By S. J. Adair Fitzgerald. (Stanley Paul. 5s.)

(*Continued from preceding col.*)

Wyndham Prize, presented by Lady Wyndham); Joan Day (the Ainley Prize, presented by Henry Ainley, Esq.) Ivy Bruce (the Dennis Eadie Prize, presented by Dennis Eadie, Esq.).

Special Corporation Scholarships (annual value varying from £25 to £80) were awarded to William Primrose, Eileen M. Sellers, Polly Ince, Esther Coleman, Douglas Hopkins, William Bailin, Philippa Saxe Wyndham, Agostino Pellegrini, Monica Vincent, Henry A. Revell, Barbara Friendship, Sidney Harrison; the Heilbut (Major) Scholarships, £150 annually, each including maintenance, were awarded to John Turner, Wilfred Gartrell, and Stanley A. Pope; the Heilbut (Minor) Scholarships, £50 annually, to Nora Charles and Elsie Learner; the Federation of British Music Industries Scholarship, £37 16s. annually, to W. Edern Jones; the Mitchell Scholarships (annual value £30 each), to Gershon C. Liansky, Arthur S. Palmer, and Eleanor A. Rollinson; the Haywood Scholarships (annual value £31 10s.), to Victor Hamel-Smith and Marjorie Tomlin; the Chappell Scholarship, £31 10s. annually, to Yvonne Block; the Merchant Taylors' Scholarship, £40, to Isidore Godfrey; the Mercers' Scholarships (annual value two of £26 5s.), to Dorothy Penn and Lawrence F. Edgley.

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WEDNESDAY, AUGUST 6, 1924.

BRITISH BANDS FOR THE BRITISH.

AN important principle is involved in the protest made by the Musicians' Union with regard to the employment of alien artists in this country. The question goes far beyond that of trades unionism, and is in effect a matter of national self-protection. Art, we admit, has no country, but when the native exponents of any profession are in all respects the equal of the imported article we contend that the home product should have preference.

Importation of Aliens.

The present Government, it is regrettable to state, does not appear to support this view. In 1920 a measure was passed in Parliament called the Aliens Restriction Act, which provided safeguards against foreigners coming into this country and taking work that would otherwise go to the Britisher. Under the Act regulations were made which secured that bands would only be allowed to enter the country provided that at least 50 per cent. of British musicians were absorbed into it. In special cases applications for the admission of a whole band for dance purposes might be considered on terms which would include a stipulation that a second band of equivalent size must be engaged as the result of the entry of the alien band. The effect of these regulations not only prevented anyone being thrown out of work as the result of the importation of aliens, but was the means actually of creating new employment for musicians. A desire to encourage the utilisation of British musicians was promoted among entertainment providers, and led to the formation of a number of bands, and the fact that the Savoy Havana, the Savoy Orpheans, the London Band, Jack Hylton's Band, and Herman Darewski's Band are to be found among them inspires the conviction that British bands need not fear comparison with any musicians in the world.

The highly desirable state of affairs thus established received a severe setback by the present Ministry of Labour, for we are informed that while during the life of the last Government there was not one instance of a foreign band being allowed to play here without at least 50 per cent. of its composition being British, during the present Minister's term of office a number of foreign bands have been granted permits without the usual conditions attached to their entry. The occasion that led to the present protest is the engagement at a London hotel of a band of American college students, who have displaced eight British musicians.

Labour Minister's Defection.

The irony of the position is that a Labour Administration, which was returned primarily on the promise of creating employment, should thus neglect the statutory means for providing work for a class of the community in which unemployment is particularly acute, while the last two Governments—the Coalition and the Conservative—which had no Labour representation, should have insisted upon the conditions laid down being observed.

The fact is that the present Minister of Labour is obsessed with the idea of international brotherhood, and can find no good in legislating for the native producer. What, we wonder, would be his attitude if half the staff of his department were given over to foreigners?

The action of the Musicians' Union is not due to any antagonism towards American or any other bandsmen; they only desire to protect the interests of their own members. As we have shown, the British musicians have proved themselves the equal of the foreigner in respect of accomplishment and the capacity to please the public. The time has gone by when a foreign name was the only passport to the profession of music, and now that Britishers have established their right to recognition, they ought surely to be able to rely upon the help of the Government of the country to maintain it. Unless satisfactory assurances are given that this support will be forthcoming, strong measures will be taken by those affected. The aid of the Trades Union Congress has been invoked, and it is more than probable that at the next general election MR. TOM SHAW will be attacked in his own constituency and made to explain his action in ignoring the policy of his predecessors, and favouring the foreigner at the expense of his own countrymen.

FIFTY YEARS ON THE STAGE.

ACTOR AT NINE MONTHS.

By SAM LIVESEY.

It may seem strange that a man of nearly 51 can claim to have been on the stage for fifty years.

Yet this is my proud boast. I was born on Oct. 14, 1873, and in the following July, when only nine months old, I had my first part. My father and mother were then playing the leading parts in an old drama called "The Sea; the Sea," and I was carried on the stage by my mother. Thus I was the leading gentleman—the "ocean child"—for the moment I do not know whether or not I screamed at the wrong place; I suppose I did; I believe I made as much noise as my mother.

In fact, I was christened on board the old ship which formed part of the scenery in the play.

Since then I have worked continuously—without that long break that usually occurs in the careers of most child actors. I was lisping little boys' parts before I was three years old; and girls' parts, too. I played Little Leah, in "Leah, the Forsaken," before I was three, and the young Duke of York in "Richard III." And I also took part in such plays as "The Medea," in which my mother took the rôle which Miss Sybil Thorndike played with great success some time ago.

When I got a little older I varied my acts by going into the orchestra for a part of the evening, sometimes playing the violin, sometimes the French horn and double bass. And in the intervals between my playing in the orchestra I would go on the stage and take another part. I think the big drum was my favourite instrument in those days.

Why did I play in the orchestra? Because my father owned the company. He had played with Irving at the Theatre Royal, Edinburgh, and also at the Theatre Royal, Birmingham, in the old-time stock companies, and did quite well until the touring system grew and outed the old stock system. As he had to pay the travelling expenses of his children wherever his company went, he took on the road a company of his own, and made us all travel with him. In that way I got what I may call my theatrical education.

When my father died I took up a great number of his parts. When I was in my teens I played such parts as Othello, and Richard in "Hamlet." Someone had to play them, you know.

It is interesting to recall the fact that when we played in "Hoodman Blind" at Mexborough and Rotherham we had four generations on the stage—my grandfather, my father, myself, my brother, and my brother's little daughter. The little child had nothing to say.

I remember on one occasion, when playing in "The Tiger's Cub" at the Garrick, there was a scene in which I had to use a dog-whip on one of the girl characters. A man in evening dress in the orchestra stalls jumped up and shouted: "Stop that! Put down that whip. If you don't I shall come on the stage and give you a good hiding." Luckily he did not do so; otherwise I do not know what might have happened. He might have argued the point with me, and I might have had a bad time.

When I was over in New York, playing as Petersen in "Bulldog Drummond," people were so carried away with the scene that when I went in front of the curtain to take my first call they booed me. The manager was so taken up with this demonstration, as he thought it would be of value to the house, that he asked me to go in front of the curtain every night during the run of the show, and the actors and the Vanderbilts, with their parties of 60 and 70 in the stalls, joined in the demonstrations. This was only two or three years ago at the Knickerbocker Theatre.

Only the other day, for instance, when playing my present part at the Comedy, a lady sitting next to my little daughter said: "Oh, I am so frightened about my little girl and that character in the play." Whereupon my daughter replied, "Oh, don't be frightened; he is only my dad. Hold my hand!"

I had a somewhat comic experience at Wigan in a play called "King of Crime," by Arthur Shirley. I was fighting with four French gendarmes, who were trying to handcuff me. A man in the audience, who had evidently become deeply interested in the play, left his seat and climbed over the orchestra, with the exclamation that he was coming to help me in my struggle. Fortunately for everybody concerned, he slipped and fell, otherwise he might have made a nasty mess of my colleagues, the gendarmes. I found that he was an amateur boxer of repute. I saw him afterwards, and asked him what he meant by his action, and he said, in broad Lancashire dialect: "Tha were fightin' agenst great odds—four to one—an' I thowt I'd come and help thee."

SAM LIVESEY. [*Photo, Hana.*

If I may compare the old days, I would like to say that there is no difference in the art of acting. It is, and will be for ever, the same. In the old days, however, I had a very difficult time to convince certain people that "ranting" was not necessary, and it was not until I took out my own company that I convinced them that what I had said could be done, and that I had carried on without "ranting" for many years. I ran "The Village Blacksmith" for ten years, in a strong, forceful part without making any noise whatever. I do not think, therefore, that there is much difference in the art of acting nowadays from what there was in the old days.

There has, of course, been a change in the actor. To-day, the actor has got far more sense than his predecessor. He has, perhaps, more opportunity to get into the open; he has resources we did not have in the days gone by, when, with a stock company we had to produce a different play every night, and sometimes had a farce to follow. This meant continual rehearsing. Nowadays, an artist can play golf or cricket, according to his liking, in the day time, and have really good games, because, unless on matinée days, he does not appear at the theatre before 8.30 in the evening. He is a gentleman compared with the artist of the old days. And quite right, too!

The characters in the plays have also changed. Naturally so! When I first played melodrama I sang half my parts. In the "One o'Clock, or Wood Demon," quite a lot of the play was sung. The same with "The Miller and His Man." As a matter of fact, the original meaning of melodrama was drama with melody. We used to play old-fashioned melodrama for 52 weeks in the year, and we changed the programme nightly, with two pantomimes during a season.

Are audiences different? I do not think they have altered materially. Just as in the days of old an audience follows a play with the same keenness, with the same attention. They like drama just as much as their forebears did. In fact, if you only get a little bit of drama in your lectures, in your films, or in your sermons, or in the music halls, it holds the audience.

Drama will always hold its own.

(*Continued from Col.* 5.)

royalties will be distributed among song writers and publishers if the decision is sustained by the Supreme Court. The members of the American Society of Composers, Authors and Publishers have hitherto, through moral suasion alone, managed to extract royalties from orchestras and from certain broadcasting stations, and have given a great deal of the money thus collected to the needy dependents of members who have died or become too ill to continue to write. The larger motion picture houses have been paying an annual licence fee of ten cents a seat. The smaller houses, however, declined to pay for the music they used until suit was brought against them. The judge decided the case in favour of Irving Berlin, T. B. Harms, Francis Day and Hunter, Jerome H. Rennick and Co., Leo Feist, Inc., and others. They were awarded $250 damages and $150 counsel fee from each of thirty-one Philadelphia motion picture proprietors.

THE PLAY IN PARIS.

American Invasion—Notable Revivals for Dog Days—Bernard Shaw in the Original—Cabaret Revue.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—Beyond a few revivals and the interesting series of performances to be given by the Macdona Players, there is next to nothing to write about this week. All the prominent people seem to be holiday-making, and the Capital is empty of its customary denizens. But there is a great influx of foreign visitors, Americans predominating. With the dollar at 20 frs. the trip to Paris is a cheap one, especially as cocktails and highballs are a tenth of their New York quotation. The Advertising Clubs' delegates', families are delighted with their cordial reception and the complimentary performance at the opera on Tuesday evening.

"Le Mysterieux Jimmy."

Following Max Dearly (due in a sketch at the new local Empire in September) with his own version of "Baby Mine," M. Paston has assumed the summer direction of the Ambigu Comique, reviving on Friday the French adaptation, by Yves Mirande and H. Geroule, of the entertaining "Alias Jimmy Valentine." This thrilling comedy always pleases, and the adventures of the good-hearted lock-picker, risking arrest to save a child's life when it is shut up in the bank strong room, appeals to the French playgoer. With the judicious distribution of reduced price tickets, as practised at present by all the legitimate houses still open, "Le Mysterieux Jimmy" should again have a satisfactory run. It is well handled by Marcel Bastons, Blanchet, C. Argentin, Wm. Ghilain, Jacquelin, Juliette Malherbe, Luce Fabiole, and Francia.

"La Femme de mon Ami."

This three-act farce, by the same authors as "Jimmy," Mirande and Geroule to wit, was revived the same evening at the Theatre Antoine, as a summer venture by Fernand Rivers, who plays the lead, supported by Paul Ichac, Henri Pons, Mmes. Rachael Launay, Berthe Berty and Germaine Charley. "My Friend's Wife" is sufficiently tropical to suit the weather.

"Pygmalion."

The Bernard Shaw season in English, by the Macdona Players, at the Little Theatre Albert 1st, commenced under auspicious circumstances last evening with "Pygmalion." A private performance for the Press was given on Friday, and the critics turned up in a very critical frame of mind. The excellent acting of a caustic comedy, brimming over with subtle wit and sarcasm, made up for long waits between the acts for which, however, in justice to Tom Mowbray, producing manager, the British stock company was not in the least responsible. Florence Jackson is splendid as Eliza, although just a little exaggerated in the first act. Tom Mowbray, as Mr. Doolittle, could not be more perfect, and his Cockney accent is good to hear after a long absence from Blighty. Geo. S. Wray holds the part of Professor Higgins with adequate conviction. The remainder of the present company comprises Howieson Culff, Arthur Claremont, Ernest Stidwell (stage manager), Charles Sewell, Philip Godfrey, Geo. E. Bancroft, Montague J. Wyatt (acting manager), Ronald Peat, Mmes. Valerie Richards, Stella Leigh, Bessie Rignold, Edith Ife, Molly Burns, Dora Macdona. "Fanny's First Play" is due next Thursday, followed by "Man and Superman" on Monday. During the intervals Addash (violinist) and Ross Kossloff (pianist) from London, were much applauded.

"Paris Cocktail."

Whether it is a mild attempt to poke fun at Pussyfoot prohibitionists now in the so-called gay city, or a hint to our American cousins that any brand of beverage is on hand, need not be considered, but "Paris Cocktail" is the title of a revue by Pegy Mar offered last week at the Moulin de la Chanson cabaret, to accompany three sketches by Rip, for the temporary management of Betove. The programme is certainly suitable for after-dinner consumption. We hear the grievances of the poor scribe who writes the advertisements of the big pharmaceutical concerns, also the lamentations in "Crise du Logement" of the millionaire unable to secure a flat, and glad to find room in a cage at the zoological gardens. The various acts are gingerly played by the excellent company, including Betove, Jean Vorcet, Geo. Marey, Mmes. Martha Doré, Claire B., Janik Leonnec, Lily Bernard and Bizoulette. Rip's revue, withdrawn from the Theatre Femina early last month, is to be resumed at that fashionable house in September, awaiting the advent of Balieff and his "Moscow Bat" troupe before they return to New York. Meanwhile, Femina closed down last week, as did also the Ba-Ta-Clan and Theatre Sarah Bernhardt.

Other Movements.

The Ba-Ta-Clan music hall will be the scene of a revival of the operetta "Mam'zells Nitouche" for the rest of the summer.

"Les Saltimbanques" is to be again given at the Gaité next week. This was a foregone conclusion for the remainder of this off-season.

The Carillon cabaret, which has had a checkered career, formerly a moving picture palace on the Boulevards, will revert to its former status of cinema, under the direction of a circuit owning several "movies" here.

"Old Heidelberg" will be revived in French at the Porte St. Martin, with Paul Bernard. The Scala will resuscitate the French version of "Sherlock Holmes" in October.

THE DRAMA IN AMERICA.

"The Awful Mrs. Eaton"—"The Fall Guy"—"The Green Beetle"—George M. Cohan's Recollections—A Victory for the Music Publishers.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, July 26.—"The Awful Mrs. Eaton" is the title of a historical play based on the life of Andrew Jackson, seventh President of the United States, who occupied the White House at a period in this country's history when factional strife was beginning to manifest itself and political intrigues were in the air. Andrew Jackson was a general in the army before he became President, and was familiarly known as "Old Hickory." In the play he shares the centre of the stage with Peggy O'Neal Eaton, the most-talked-of woman of her time in Washington, who left a record rich in dramatic material that has so far received little attention from writers for the stage. Peggy O'Neal is the storm centre around whom rages a conflict that tears the Cabinet asunder, and draws the fire of Jackson as her unwavering defender. Major Lewis, another defender of the fair Peggy, whom he has never seen, fights a duel with a politician named Hibson, whose chief occupation appears to be the stirring up of strife. Other incidents in the play include a garden party, at which Peggy is snubbed by the wives of the Cabinet members; a stormy session between Jackson and two ministerial callers, who are shown the error of their ways and are roundly denounced by Peggy, now Mrs. Eaton, who has been conveniently concealed in order to add to their embarrassment when the truth is laid before them; a Cabinet meeting, a White House ball, and finally the clearing of the skies with the acceptance by her traducers of the "awful Mrs. Eaton," who really was not as awful as she was painted. The authors of the play are John Farrar and Stephen Vincent Benet. It was recently "tried out" in Detroit under the direction of William A. Brady.

"The Fall Guy."

Frank Craven has been appearing in a new comedy by James Gleason and George Abbott, entitled "The Fall Guy." The central characters are Johnnie and Bertha Quinlan, who have not long been married. Johnnie loses his job and the wolf soon reaches his door. After two weeks of idleness Johnnie disregards the advice of his helpmate and "falls for" an easy money proposition made by a smooth talker. In other words, he becomes an amateur bootlegger, and thereby hangs the tale. Another character in the play, Tom Walsh, is described as one who "hates a job and loves a saxophone."

"The Green Beetle," to be produced here next season, by Kilbourn Gordon, is the latest play from the pen of John Willard, who wrote "The Cat and the Canary," and is said to be neither a problem nor a mystery play, but a "straight" melodrama. The scene is laid in the Chinatown of San Francisco, and the story deals with the revenge sought by an educated Chinese merchant, Chang Hong, upon Robert Chandos and his family for an injury done many years before in China. The title of the play refers to a jade carving set in a ring which has been given to Chandos's daughter, and which leads to her identification and the discovery of her mother, who has been made Chang Hong's slave. A pretty love story is woven into the plot, which, after some exciting turns, ends happily.

"The Dream Girl," Victor Herbert's last operetta, will be the Shuberts' first production of the new season. The book is by Rida Johnson Young and Harold Atteridge, and is based on "The Road to Yesterday," a play that had a long run in New York some years ago.

"Most of Us Are" is the title of a new comedy by Frederick Lonsdale, which Charles Dillingham will produce next season. It is expected to be a sort of sequel to the same author's "Aren't We All?"

Victory for Music Publishers.

The music publishers have just obtained a decision in their favour in the United States District Court of Philadelphia which will compel all those who use their music for profit to pay fees for so doing. It is estimated that fully half a million dollars a year in new

(*Continued at foot of col.* 2.)

THE VARIETY WORLD.

A Welcome Return — Hippodrome Staff Outing — From Rodeo to Lawn Tennis.

Alhambra's Musical Director.

A very hearty reception was accorded by a packed audience on Monday afternoon to Mr. George Saker, the popular musical director of the Alhambra, when he resumed duty after a prolonged and serious illness.

Hippodrome Staff Outing.

The stage staff of the London Hippodrome go for their annual outing to the King's Arms, Berkhamsted, on Sunday. The party will number over 80, all being employed behind the footlights at the Hippodrome. Nearly every year a different beauty spot within 50 miles of London has been visited, but this year a return visit is being paid to Berkhamsted, and the route chosen for the cars to take this time will be through Uxbridge, Denham, the Chalfonts, Amersham, Chesham, and the Chilterns, thus varying it from the route chosen before, through the Chess Valley.

Mr. Charles Askew—mine host at the King's Arms, Berkhamsted—is arranging to conduct the party through the beautiful grounds of Ashridge Park during the afternoon.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that 16 death levies are now due on the 1924 book. Red stamps 31.

Advice to Continental Tourists.

A well-known artist who is touring in Hungary has written to Mr. Albert Voyce, of the V.A.F., from Budapest, advising all artists going to that country from England to take with them all the necessary wearing apparel, as prices there are 50 per cent. higher than at home. Living expenses are about the same as they are in England when one does home catering. Living out costs 25 per cent. more generally. It is the custom for managements to pay for the bedrooms of artists when stated in the contracts, and in the majority of instances the money paid is in Czecho-Slovakian coinage, which are 148 to 150 to the £. In a few isolated cases contracts are in dollars.

Warning to Cabaret Artists.

"It is most essential," says the writer, "that artists visiting Budapest should be members of the V.A.F. or the I.A.L., as we had to produce our cards to the Hungarian Artists' Association two days after opening. English artists are in great favour over here, and receive every courtesy from the artists, the managements, and the staffs.

"My remarks only apply to music hall artists, and not to cabarets. No young English girl should be allowed to appear in cabaret work over here for anything unless she is in charge of some responsible person, as 'there is no camouflage even in the best cabarets over here.'"

From Rodeo to Lawn Tennis.

Following closely on the Coliseum Rodeo, which concludes its run on Saturday next, another highly interesting use will be made of the Coliseum stage. A full-sized double tennis-court will be laid down, and on it demonstrations will be given, and single and double games will be contested by four of England's best-known professional tennis players:—A. E. Beamish, late professional coach at Hurlingham Club and now head of the Beamish School of Lawn Tennis; Charles Heirons, head professional at Queen's Club; Charles Lockyer, late coach to H.M. the Queen of Spain and instructor to the present leading Spanish "Davis Cup" players at Madrid, Barcelona, and San Sebastian; and Charles Read, champion of the British Isles, 1920-24, and squash rackets champion from 1920 to the present date.

Under the direction of Mr. Henry Crocker, who was responsible for the staging of the Rodeo, the Coliseum stage is being specially treated to meet first-class tennis requirements. The courts will be surrounded by grass and special scenery is being painted; very fine netting 50ft. in height and 70ft. in width, will cover the whole of the auditorium; but will not interfere with the full view of the stage; and a system of redected lighting will be installed which will produce an ideal open-air "tennis light." As in the case of the Rodeo, the whole expanse of the huge stage will be used.

Mr. Beamish and his colleagues will make their first appearance on Monday week, Aug. 18.

Miss Madge Goodall.

The well-known high diver and exhibition swimmer, Miss Madge Goodall, whose performances at the New Pier, Felixstowe, are an outstanding attraction, recently sustained an injury which resulted in the poisoning of one of her fingers. After a few days' rest, however, she continued her sensational high-diving exhibitions amid the plaudits of large Felixstowe crowds. Miss Goodall performed from the Extension Pier at Southend-on-Sea in 1922, and last year and this at Felixstowe.

Dick Henderson.

The Yorkshire comedian who sings, Dick Henderson, is in fine form at the Coliseum this week, and after playing Leicester next week returns to the Alhambra. In September he sails for America to play a 30 weeks season there.

Marjorie Fulton.

Making her first appearance at the Alhambra last week, Marjorie Fulton, the Personality Girl, although early in the programme, registered a very pleasing success, and her new numbers, including various impersonations, were much enjoyed. Miss Fulton is at the Hippo., Leeds, this week, and next week at the Hippo., Brighton, and has had some good offers as a result of her appearance at the Alhambra.

"The Honeymoon Girl."

Firth Shephard, Ltd., have an obstinate success in "The Honeymoon Girl," in which George Carney has scored such a big hit. The company, which also includes Barbara Babington, has been on tour continuously since the autumn of 1923, and is booked up far into 1925. This week Mr. Chas. Fox has secured "The Honeymoon Girl" to amuse the Bank Holiday crowds at Douglas, Isle of Man.

Another laughing success this firm presents is "Little Miss Puck," with Madge White and John E. Coyle in the principal parts, which is at the Wood Green Empire. We hear that Firth Shephard, Ltd., have a plentiful and ambitious programme of future productions to deal with.

"The Barnstormers."

"The Barnstormers," which returns to London this week at the Empire Theatre, New Cross, is paying its second visit to this house. The show is full of clever burlesque stunts, and the fine cast includes Jack Morrison and Miss Ouida Macdermott. This production has now run consecutively for just on nineteen months, and is fully booked ahead.

Elite, Nottingham.

Mr. Walter Bentley, who is managing director of the Elite Picture Theatre, Nottingham, is, we hear, doing enormous business at this theatre. He has secured the services of Mr. R. L. Adkin as manager. There is no doubt that under this management, and with the big supers booked for the coming season, this vast building will do well.

A Record Week at Carlisle.

At the Palace, Carlisle, last week, Will Fyffe presented his own variety company, and played to a record week's business for the week preceding Bank Holiday. It was a fine company, and included Harry Gunn and company, Dorothy Colston, Denise and Jan, the Vedras, Wyn Gladwyn, Raistori and Partner, and Will Fyffe. The whole company spent a very happy week together, and Ronnie Massey, as captain of the golfing and fishing parties, was highly praised, and was the recipient of a handsome present.

Elkins, Fay and Elkins.

Presenting mirth, melody and syncopation, that fine team, Elkins, Fay and Elkins, paid a quick return visit to the Victoria Palace last week, and were a sure hit. They are at the Metropolitan this week, where they are topping a fine variety bill.

Death of A. D. G. Burkin.

We regret to learn of the death of Albert De Gray Burkin, who passed away on the 29th ult. Mr. Burkin, who was better known as "Diggie," some years ago ran a show entitled "The Serenaders."

Presentation to Harold W. Cherry.

Mr. Harold W. Cherry, general manager of the Hippodrome and Corporation Theatre, Chesterfield, was recently presented with a handsome silver cigarette case, suitably inscribed, by Fred Reynolds, the Sheffield agent, as a token of his appreciation of Mr. Cherry's untiring efforts and assistance in making Mr. Reynolds' recent variety season at the Hippodrome, Chesterfield, the record-breaking success is undoubtedly was.

Fred Duprez.

For many weeks past Fred Duprez with his "Manhattan Follies" has been playing to fine business in Scotland. He is this week at the King's, Dundee, with the show. At the end of the month Fred will commence active rehearsals for the revival of "Mr. Manhattan," which has already been booked into next year.

Ivor Vintor.

The first appearance of Ivor Vintor at the Coliseum has been followed by other dates for this house and the Alhambra within the next three months—abundant proof of his popularity in the West End. Ivor is this week at the Hippo., Lewisham.

A Lull in Activities.

The Vaudeville Golfing Society have sensibly arranged a very light fixture list for the holiday month of August.

There will, however, be the usual monthly medal and bogey competitions, the former taking place at Raynes Park to-morrow (Friday).

Reg. Bolton.

After a non-stop run of 20 weeks with his own successful show, "Hot Pot," Reg. Bolton is taking the next weeks for a holiday, and resumes at Bury on the 18th inst.

Jack Warman.

Playing his second season with the Feldman's Follies at the Tower Roof Gardens, Blackpool, Jack Warman is proving a big favourite at this resort.

Cliff Martell.

Cliff Martell, the wonder pianist, has been personally booked by Sir Dan Godfrey to appear at the Winter Gardens, Bournemouth, on Oct. 6.

Sam Mayo.

Sam Mayo is back in town this week at the Olympia, Shoreditch, with "A Week in a Night," which is going as strong as ever, and runs until next March, playing the Controlling, Moss', and L.T.V. Tours, when the new production, "Mottos," will be produced. Sam Mayo, who will be responsible for the book, music, and the entire show, is now busily preparing it.

"The Roundabout."

A production new to London will be given at the Finsbury Park Empire on Monday. It takes the form of a "wheel of mirth and melody," aptly named "The Roundabout," and is presented by Francis Laidler, who has an enviable reputation for his productions at the Leeds and Bradford theatres. The piece visited Bradford this week, and was an instantaneous success.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild wish to thank Doctor and Mrs. Walford Bodie for £5 towards the Children's Holiday Fund, part of which was a result of a collection at the New Theatre, Crewe; R. W. Reynolds, Esq., for £1 1s.; and Mrs. S. Lawrence, 10s. 6d.; Elkins, Fay and Elkins, 10s.; Iris and Phyllis and Georgie Harris, 5s. each; Miss Carne, 2s. 6d.; the Embassy Girls, 2s., and other small amounts collected by Miss Cara Magda.

Archie Glen.

Recently, at Holborn and Hammersmith, Archie Glen — released from "Whispers" for a few weeks—has proved most popular in his single act, his dance with the dummy being responsible for much hearty laughter. Archie resumed with the above show at Islington on Monday.

Georgia Jubilee Singers.

Making their début in this country at the Empire, Stratford, on Monday, the Georgia Jubilee Singers, a troupe of real southern darkies, presented by Mr. John Lester, scored an immediate hit, and should prove an attraction over here. They sing the old southern folk-songs and the negro spirituals, in addition to modern popular successes.

Hippodrome, Dover, Outing.

The annual outing of the staff of the Royal Hippodrome, Dover, took place on Sunday, July 27, when the party took a motor journey through the most picturesque parts of East Kent to Maidstone, where lunch was partaken of at the Bull Hotel. The health of Mr. and Mrs. Winter was proposed by Mr. W. Coles, a member of the orchestra, and also that of the resident manager (Mr. W. McDonald) and Mrs. McDonald. Mr. McDonald, in reply, expressed the pleasure it was to him to have so loyal a staff, with whom he trusted he would be for many years to come. The toast of "The Visitors" was given by Mr. McDonald and responded to by Mr. Joe Cone. The journey was resumed about 3 to Leasalter, where, at "Ye Olde Sportsman," tea was served, and about 5.30 the last stage was resumed, Dover being reached at about 9.30.

(*Continued from col.* 6.)

continual state of merriment whilst that capital diminutive comedian, Willie Lancet, was on the stage. As a precocious lad spoiling his widowed mother's matrimonial chances by his behaviour, he is well calculated to arouse the risible faculties, whilst the company supporting do their work well. Gifted with a big personality, clear diction, and a wealth of facial expression, Miss Elsie Carlisle finds the audience ready victims to her charms. Perhaps the clearest measure of her success is to be found in the fact that she had to give two encore songs before allowed to depart. The programme is completed by Hanaver and Lee, jugglers, who invest their neat work with many touches of humour.

LONDON VARIETY THEATRES.

THE COLISEUM.

Never add a moral to a play, but never write a play without one. This rule has been admirably observed by Edwin Burke in 'Doubt," which Isobel Elsom presents at the Coliseum this week. It is a play that shows you how to be happy though married. Fred and Ann are newly married. Their bliss is complete. Unhappily, Fred's friend Billy arrives with what he takes to be good advice. "Marriage," he says, "is merely a way for women to take a man's belongings without being arrested for larceny." Directly he sees the fifty-seven guinea cloak Ann has bought herself, he gloats triumphantly. Fred wagers him a hundred pounds that Ann is not mercenary. They arrange a telegram to announce his bankruptcy. Fred writes it and Billy hands it to Ann. "Whatever does it mean?" she asks. Billy remarks that her husband is penniless and pockets the cheques. But Ann offers to sell her jewellery, and he has to hand them to the husband, who decides that it is now his turn to offer good advice. Once Billy has gone, Ann reads the telegram. "When I say I'm broke, don't believe me"—it was Fred's doubt that nearly lost him the bet. Both Hylton Allen and Frank Freeman played their parts with credit, while Isobel Elsom calculated the bride's air of unconcern to a nicety.

Another novelty of special importance is Masu, "the Japanese marvel." His balancing is extremely involved, and his juggling, with ball and skittles poised on chin and forehead, includes several of the most attractive feats, but his peculiar skill is best exhibited when he walks, marches, jumps and dances on the palms of his hands. Several races are represented in the programme, for besides Masu, there are Evelyn Dore, the beautiful girl with black eyes and honey-coloured complexion, who sings a strikingly individual collection of negro songs; Neil McKay, who may comically try to conceal his nationality under a Bolshevik exterior, but remains Scottish, so to speak, for ever; Dick Henderson, whose rich humour and genial smile are typically Yorkshire; the rodeo champions from the vast spaces of the New World.

What gives a special character to the programme is the number of popular favourites whom we have loved long since and lost awhile. Cornalla and Eddie again "toss 'em and miss 'em" to our great delight, for the clown (who, by the way, has a new partner) has a spirit of his own. The Fayre Four come direct from their American successes to enchant us in new costumes of shining black, while playing the toy soldiers' march on their concertinas. The film of "The Wonderland of Big Game" provides a finish of enthralling interest.

THE ALHAMBRA.

Illusions that baffle the understanding are always sure of their place in "variety." Professor D. Mellini's "Nereide" is an instance of special merit because he creates a sense of mystery in a blaze of light and without a special background. His apparatus is of the simplest. A tank composed of four sheets of glass, held together by a brass frame, stands on a table. The demonstrator walks in it, and, by the sound, one judges the bottom to be of wood. He fills it with water, covers it with a cloth, and, when this is removed, a girl is lying under the water. She steps out to prove she is no "lighting effect" but flesh and blood. Just when the wiseacres in the audience have pointed out that the table is of some depth, Professor D. Mellini removes the edging and shows that the tank rests on wood not more than an inch or two thick. Then he repeats his illusion and produces another mermaid. Even the wiseacres can scarce forbear to cheer.

In humour the bill is specially strong. Little Tich's exhibitions of everyday celebrities under a diminishing glass are, of course, masterpieces of comedy. His cook—drab but coy—his butcher-boy—clumsy, aggressively cheerful, yet amiable—are the results of acute observation combined with a very whimsical fancy. Harry Gunn, who is assisted by Marjorie Fitzallen, presents song scenas such as "His Wedding Day" and "Forty Years Later," which appeal irresistibly to an audience because of his unerring way of touching on experiences common to humanity. John Henry, the "Wireless Comedian," has now a special setting for his songs and stories. When the curtain rises he is sitting in his shirt-sleeves at a board rigged out with radio gadgets, and turns round with a look of mild surprise to greet the audience—"Hullo! Everybody!" Hilda Glyder's limitless vitality makes her songs rattle along to a continuous accompaniment of laughter.

Contrasts of grace are provided by Zelda and Freda Jensen, in their wistful dances, "Vision of Love" and "Fascination," and by Josie Fearon, the Carl Rosa prima donna. Jack Hylton's band can play on our emotions when he wishes it to, but its trump card is comic orchestration as exemplified in the imitation of the German band. Special attention should be paid to the first "turn"—Ernest Krake's knockabout demonstration of the first minutes in the career of an "Electric Tramcar Conductor."

VICTORIA PALACE.

Melsa, the famous violinist, heads a fine holiday bill at the Victoria Palace. Melsa is assisted by Miss Joan Carr, a brilliant pianist, and by the Australian soprano, Miss Kathleen Lafla. Miss Lafla sang beautifully "Bridal Dawn" and "The Valley of Memory." Miss Carr's contribution to the programme was a particularly fine rendering of Mendelssohn's "Concerto" (First Movement), and Melsa's selections were all rendered with rare technique and feeling. The finale, a concerted for all these three musicians, proved a musical treat. Jack Le Dair's comedy conjuring act is much enjoyed. His final trick was very clever. He receives able assistance from his charming lady partner. Bob Roberts, the black-faced comedian, sings three numbers, "She Wouldn't Do What I Asked Her To," "Cow-heel Joe," and "Kentucky," and puts over some good patter. Delino, the New Zealander who does wonders on the wire, including blindfolded cycling, closes the bill. It is a very clever act, and his partner supplies some good comedy.

Mooney and Holbein introduce themselves in a smart song; the lady follows with an excellent topical number, "What Are We Coming To?" a "stuttering" song, and "That's Why I'm Leaving Dixie Land," followed by some smart stories and patter. Lily Morris is always a big draw, and the holiday audience revelled in the four numbers she had to sing before they would let her go. Three of these—"The Working Man," "I'm Getting Married To-morrow Morning," and "Turned Up"—are old favourites, but her first song, "He Wouldn't Believe Me," was new to us. All were sung with consummate artistry. William Burr and Daphne Hope, as the lovers in "A Belle, a Beau, and a Balcony," present a very attractive turn, and their reception was of the heartiest. One must not forget to mention two items in the bill which are always welcome. One is the popular terpsichorean display provided by the Palace Girls, and the other the finely played selections of Mr. Jack Weaver's orchestra.

FINSBURY PARK EMPIRE.

Miss Ella Shields, a dapper figure in immaculate male attire, is making a highly successful appearance at the Finsbury Park Empire this week. Her opening song was "You Made Me Love You," a dramatic number. This was succeeded by a rollicking ditty, "Why Did I Kiss That Girl?" which suits her admirably, as does also a number in which the talented artist impersonates a bespectacled Yankee youth who is supposed to be not quite "all there"—but who nevertheless misses little that he wishes to hold. A hearty recall before the tabs was accorded this clever and popular artist. The incomparable child studies of Mr. Wilson Hallett also met with cordial approval, the embarrassing questions which those of tender years inflict upon their elders being amusingly exploited—clever ventriloquism being a valuable asset in giving realism and life to the impersonations.

Harry Weldon is as popular as ever, and all his numbers were heartily acclaimed. Syd Moorhouse, the possessor of a rich baritone voice, exploits it to advantage in "Tramping" and "Dreams," this latter item calling for acting as well as singing, the item ending with a whistling solo remarkably well done. Fritschie, wonderfully made-up, extracts fun from an elusive bottle of whisky, and an equally elusive cake of soap, finishing up by falling from a tier of truculent tables; Marie Revene and Gordon Norval are clever dancers and contortionists; and the Two Bells in a smart gymnastic act complete.

THE METROPOLITAN.

It must be difficult to think of fresh ground to cover in the ventriloquial line, but Mr. Laurence Glen, who makes a successful appearance at the Metropolitan this week, has managed to do the trick. His "dummy" is a model in both senses of the word, for whilst throwing his voice several feet (in itself a difficult task) Mr. Glen rapidly executes a clay bust of his exuberant young friend. Another note of originality is struck by a parrot who provides (ventriloquially) several neat observations on the business in hand. There is also plenty of originality in the character studies presented by Mr. Leslie Strange. Their fidelity to life (Mr. Strange avoids the grotesque) and their inherent humour make an instant appeal to an audience, and the applause which greets Mr. Strange's efforts is a fitting tribute to an excellent artist. Those hard-working and talented all-round men, Messrs. Elkins, Fay and Elkins, reap a rich reward for their unstinted efforts; Dan Leno, junr., makes two effective appearances; whilst Miss Louie Louise is well up to the mark as a comedienne and dancer.

The Edgware-road patrons were in a

(*Continued at foot of col.* 3.)

LONDON THEATRES OF VARIETIES, LTD.
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6.30 HOLBORN EMP. 9.0
MARIE BLANCHE. FRED. BARNES. VIOLET ESSEX. HARRY PUCK. DU-FOR BOYS. HARRY TAFT. BREZIN. SAMMY SHIELDS. THE GREAT GERARD.

6.45 KILBURN EMPIRE 9.0
HARRY TATE. TWO BOBS. RISTORI & PARTNER. FRED. RUSSELL. BILLY SIMPSON. CLARK & RITCHIE. MAISIE AYLING. NINA & NORA. VAN DELFTS.

6.30 LEWISHAM HIP. 8.45
Tom Arnold (For the Thea Productions) Presents "SEEING LIFE," Including— EDWIN LAWRENCE. JOHN HARCOURT. HILDA NEWSOME. ERNEST LESTER. JANE AYR.

6.45 CAMBERWELL PL. 9.0
CHAS. AUSTIN. ELKIN, FAY & ELKINS. HAYES & ST. JOHN. KEMBLE & MORTON. HARRY CHAMPION. ALICE CRAVEN. CHAS. WHITTLE. THE BUCKLEYS. WINIFRED O'CONNOR.

6.45 GRAND, Clapham J. 9.0
LESLIE STUART. WHIT CUNLIFFE. O'GORMAN BROS. VICTORIA MONKS. GEORGE LEE. BRUCE GREEN. SMARTE BROS. NORMANS.

6.45 HAMMERSMITH PL. 9.0
T. Arnold (For the Thea Productions) Presents FREDERICK BENTLEY in "ALL IN FAVOUR," A New Style Revue.

6.45 ILFORD HIPPO. 9.0
Maurice Productions Present A Musical Comedy Revue, "A WEEK IN A NIGHT." SAM MAYO. MABEL MARKS. 16 SUPER SOUBRETTES.

6.45 SHOREDITCH OLY. 9.0
LONDON BAND. CHAS. AUSTIN. MARIE AMBROSE. SAM HILTON. ANDY CARR. ALDOR TRIO.

6.30 CROYDON EMPIRE 8.45
Will Garland Presents "DOWN SOUTH." A Creole Revue.

6.45 ISLINGTON EMPIRE 9.0
HARRY TATE. HARRY HERBERT. O'GORMAN BROS. NICK MORTON. ALEXANDER PRINCE. SHIRLEY WHITE. MARY GILLMAN. LANGLEY. NEWHOUSE & MERIL.

6.45 POPLAR HIPPO. 9.0
GEORGE MOZART Presents HIMSELF & Co. in "THE DARE DEVIL"

6.45 WILLESDEN HIP. 9.0
DODD'S DIXIE MINSTRELS. DOROTHY McBLAIN. FRANK H. FOX. JACK WYNNE & CO. NIOBE. EDDY GRAY. ELVINA & ELERT. MILDRED MAUDE.

6.45 ROTHERHITHE HIPPO. 9.0
"THE BLACK SHEEP OF THE FAMILY."

6.45 COLLINS'S. 9.0
"THE PRIEST & THE SINNER."

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NEXT WEEK'S CALLS.

MONDAY, AUGUST 11, 1924.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR SEPTEMBER 1 NOW DUE.

ALBANY-WAND THEATRES.

(Note. — Rehearsal at all theatres at 2 p.m., with the exception of the Jubilee Hall, Weymouth, which is at 12 o'clock.)

GUERNSEY ST. JULIANS. — "Omar Khayyam," Aug. 12 to 15.

JERSEY ALHAMBRA. — Frank and Nana Adair.

JERSEY OPERA HOUSE.—"The Belle of New York," Aug. 12 to 18.

SALISBURY PALACE.—"Ha-Ha."

STROUD PALACE.—"Romance."

WEYMOUTH JUBILEE HALL. — "Tons of Money."

YEOVIL PALACE.—Albert Letine.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—The Cymraes.

IPSWICH HIPPODROME (rehearsal, 11.30).—Dan Bros. and Sherry, Holden and Graham, Frank Pyne, Three Laurels, The Decunas, Jack Shields, Kitchen Comedy Four.

IPSWICH LYCEUM THEATRE. — "The Loves of Pharaoh."

NORWICH HIPPODROME (rehearsal, 2).—Beresford and Pearce present "Snacks" Revue.

NORWICH THEATRE ROYAL.—Company as booked.

PAISLEY RINK PALACE (rehearsal, 12).—Williams and Caldera, J. B. Strain, Jack and Emily.

BROADHEAD TOUR.

ASHTON-UNDER-LYNE PAVILION THEATRE.—Francis and Riden, pictures, and company as booked.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME. — Mr. Harry Lees presents "Gossips and Grumbles" revue.

ECCLES CROWN THEATRE.—The Broadhead Dramatic Co. present "Mr. Barnes of New York."

LIVERPOOL PAVILION THEATRE.—Florrie Gallimore, Marcus Boyle, Johnny Cullen, Ada Fawn, J. W. Hall, Lottie Lennox, T. W. Royal Arthur Carthy, Lily Currie, Phil Herman, Lena Brown, Boon Boys, Les Zasmas.

MANCHESTER HULME HIPPODROME.—Mr. Chas. Ed. Clarkson presents "Hello! Blackpool Carnival" revue.

MANCHESTER JUNCTION THEATRE. —Company as booked and pictures.

MANCHESTER METROPOLE THEATRE.—The Broadhead Dramatic Co. present "At the Mercy of the Morgons."

MANCHESTER OSBORNE THEATRE. —The Broadhead Dramatic Co. present "A Broken Heart."

MANCHESTER EMPRESS THEATRE. —Picture entertainment.

MANCHESTER KING'S THEATRE.—Mr. Stewart Arnold presents "Some Shuffles" revue.

MANCHESTER QUEEN'S PARK HIPPODROME.—Messrs. the "R. C." Productions present "Dippy" revue.

MORECAMBE WINTER GARDENS (rehearsal, 11; matinée, 2). — Alf. Thomas, Percy Honri, Sharratt and Lang, Jack Kellinn, The Victorias, and company as booked.

PRESTON ROYAL HIPPODROME.—Loch and Lomond, Royal Operatic Trio, Fred Taylor, Wm. Holland's Ice Skating Rendezvous, Arthur Woodville, Jack and Kitty Noyes, and company as booked.

PRESTON PALACE THEATRE. — Picture entertainment.

SALFORD ROYAL HIPPODROME.—Boot and Bolon, pictures, Bennett and Kelso.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (rehearsal, 12).—Popular Players' "What's That?" revue.

WEST BROMWICH EMPIRE (rehearsal, 12.30).—Arthur Sleep's revue, "Topical Times."

LONDON SYNDICATE HALLS.

(See page 13.)

LONDON THEATRES OF VARIETIES, LTD.

(See page 10.)

MACNAGHTEN TOUR.

(Rehearsal at all Halls at 12.)

BURNLEY.—Wm. De Lacy presents "His Lucky Wife."

BRADFORD.—Agar and Young, Lily Morris, Vesta Sisters, Paddy Saunders, Sylvia, Adkin and Co., Austin Layton.

BLACKBURN.—Karl Hooper presents "Our Liz."

CARLISLE.—Thos. F. Convery's "On the Dole."

HALIFAX. — Mrs. Kimberley presents "Bill Out o' Work."

HUDDERSFIELD.—Rose Hardy, Daisy Wood, Robinson and Macken, Dean and Clifton, Yoga, Grace Cunard, Bruce Macloud.

LEICESTER.—Company as booked.

SOUTHAMPTON.—Jackson Owen presents "Episodes."

WARRINGTON.—R. Kimberley and J. Tully's "Queen of the Cabaret."

MOSS' EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—"Ginger." Cast includes Hedges Brothers and Jacobson, Dick Tubb, and Mona Magnet.

BIRMINGHAM GRAND (rehearsal, 1).—Fred Duprez and Company in "The 1924 Manhattan Follies."

BRADFORD ALHAMBRA (rehearsal, 12.15).—Harry Day presents "Ideas."

CARDIFF EMPIRE (rehearsal, 1).—Lew Lake presents "Splinters." Cast includes Hal Jones and Reg. Stone.

EDINBURGH EMPIRE (rehearsal, 12).—Fyne and Hurley, St. Juste and Higgins, Milton Hayes, Rose and Budd, the Topsy-Turvy Five, Frank Benson, Les Stadium.

FINSBURY PARK EMPIRE (rehearsal, 1).—Francis Laidler presents "The Roundabout."

GATESHEAD EMPIRE (rehearsal, 1).—"Habits of 1924."

GLASGOW ALHAMBRA (rehearsal, 11).—Mrs. Patrick Campbell and Co. in "The Second Mrs. Tanqueray," "Magda," "The Thirteenth Chair."

GLASGOW COLISEUM (rehearsal, 11).—"I Will Repay."

GLASGOW EMPIRE (rehearsal, 11). — "Mr. Tower of London." Cast includes Gracie Fields and Archie Pitt.

HANLEY GRAND THEATRE (rehearsal, 1.30).—"The Times."

HULL PALACE (rehearsal, 1).—The Surprise Variety Show, including "Jocko" (the performing crow), Owen McGiveney, Dotson, Billy Bennett, Daisy Griff, Phil Rallis Duo, Peggy and Lena Chisholm, "The Wager."

LEEDS EMPIRE (rehearsal, 1).—Tom Arnold presents "Love and Laughter." Cast includes George Jackley and Mamie Soutter.

LIVERPOOL OLYMPIA (rehearsal, 1).—Jack Joyce's Circus.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Julian Wylie's "Leap Year."

MANCHESTER PALACE THEATRE (rehearsal, 11).—Rolf Slater, Winifred Ward, David Poole, King and Benson, Jennie Golder, Two Rascals, Evans and Perez.

NEWCASTLE EMPIRE (rehearsal, 1).—Herbert Clayton and Jack Waller present "Tilly." Cast includes Maudie Dunham and Arnold Richardson.

NEW CROSS EMPIRE (rehearsal, 1).—Herbert Lee, Duncan and Godfrey, Ella Shields, Jack Lane, Jay Whidden, Fritschie.

NEWPORT EMPIRE (rehearsal, 1). — Jack B. Taylor's "French Follies." Cast includes Fred Miller and Rene Ralph.

NOTTINGHAM EMPIRE (rehearsal, 1).—Ernie Lotinga presents "House Full." Cast includes Arthur White.

PRESTON EMPIRE (rehearsal, 11).—The Germaines, Naughton and Gold, Robb Wilton, Gertie Gitana, Syd Moorhouse, Wal Langtry.

SALFORD PALACE THEATRE (rehearsal, 10.30).—Arthur Bradford presents "On the Run." Cast includes Edgar Driver.

SHEFFIELD EMPIRE (rehearsal, 1).—Ringle Brothers, Hal Wright, Lillian Burgiss, Dorothy Ward, Shaun Glenville, James Pinto and Jack Boyle.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Fred Karno presents "The Love Match." Cast includes Billy Danvers and Jean Allistone.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Whispers."

STRATFORD EMPIRE (rehearsal, 1).—Walter Bentley presents "The Barnstormers." Cast includes Jack Morrison and Ouida Macdermott.

SUNDERLAND EMPIRE (rehearsal, 1). —"Billy."

SWANSEA EMPIRE (rehearsal, 2). — Coley and Jaxon, Tom E. Hughes, Samson, Fred Curran, Tom Clare, Cruikshank, Les Augustines.

VICTORIA PALACE (rehearsal, 11.30). —Clarice Mayne, Kirkby and Hudson, Femina Quartette, "Our Palace Girls," The Gladiators, O. Spadare, Van Dock, Beryl Harmer.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Battling Butler."

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(Continued on page 13.)

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WILL FYFFE wishes to thank the following Artistes for helping him to make the week before Bank Holiday—which is recognised as one of the worst weeks of the year—a record success for CARLISLE (PALACE.)

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PLAYS.

ANDERSON, J. GRANT, REP. CO.—Hippo., Burslem (season).
APPLE OF EDEN.—Aug. 4, T.R., Bolton.
ARCHIE.—Aug. 4, Lyceum, Edinburgh.
A WEEK-END.—Aug. 4, Malvern; 11, W.G., Waterloo.
BACHELOR HUSBANDS.—Aug. 4, Royal, Newcastle.
BAT, THE.—Aug. 4, T.R., Exeter; 11, Pavilion, Weymouth.
BATTLING BUTLER.—Aug. 4, South Shields; 11, West Hartlepool.
BAYNTON, HENRY.—Aug. 4, T.R., Leeds; 11, P.O.W., Birmingham.
BEGGAR'S OPERA.—Aug. 4, Weston-super-Mare (3); Palace, Stroud (3).
BELLE OF NEW YORK.—Aug. 4, Jubilee H., Weymouth; 11, O.H., Jersey.
BETTY.—Aug. 4, Grand, Wolverhampton.
BLUEBEARD'S EIGHTH WIFE.—Aug. 5, St. Julian's, Guernsey.
BLUEBEARD'S EIGHTH WIFE (LIONEL BUTE).—Aug. 4, T.R., Birmingham.
BOURCHIER, ARTHUR.—Aug. 4, T.R., Brighton; 11, P.G., Folkestone.
BRINGING UP FATHER.—Aug. 4, O.H., Southport.
BROADWAY JONES.—Aug. 4, Palace, Tottenham.
BROMLEY CHALLENOR.—Aug. 4, Palace Pier, Brighton; 11, O.H., Manchester.
CABARET GIRL.—Aug. 4, Colwyn Bay.
CARNIVAL.—Aug. 4, T.R., Bognor; 11, Grand, Swanage.
CATHERINE.—Aug. 4, Gaiety, Hastings (3); 7, Devonshire P., Eastbourne (3).
CHARLEY'S AUNT.—Aug. 4, O.H., Belfast; 11, O.H., Cork.
CHARLEY'S AUNT.—Aug. 4, Drill Hall, Bridport.
COMPTON COMEDY CO.—Aug. 11, T.R., Blackburn.
DAREDEVIL.—Aug. 11, Poplar.
DEANE, HAMILTON.—Aug. 4 and 11, Court, Wigan.
DENVILLE (ALFRED) REPERTOIRE COS. — Grand, Gravesend; Gaiety, Douglas; Arcadia, Doncaster; Arcadia, Colwyn Bay; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Grand, Halifax; T.R., Hanley; Hip., Margate; T.R., Bolton.
DIPLOMACY.—Aug. 4, Royal, Nottingham.
DOBELL, W.—Aug. 4, Theatre, Kilkenny.
D'OYLY CARTE OPERA CO.—Aug. 4, Royal, Portsmouth.
DUNSTAN, EDWD., SHAKESPEAREAN CO.—T.R., Hyde (season).
EDGE O' BEYOND. — Aug. 4, Grand, Derby; 11, Cinema House, Matlock.
ELIZA COMES TO STAY.—Aug. 4, T.R., Bath; 11, Lyme Regis.
EVELYN AND BENSON STOCK.—Aug. 4, Royal, Dewsbury.
FORBES ROBERTSON, FRANK.—Aug. 4, County, Reading.
FRENCH LEAVE.—Aug. 4, De Valence, Tenby (3); Pav., Llandrindod Wells (3).
GABRIELLE.—Aug. 4, T.R., Torquay; 11, T.R., Plymouth.
GIPSY PRINCESS, THE. — Aug. 4, Pavilion, Rhyl (3); Pier, Colwyn Bay (3).
GREEN GODDESS.—Aug. 4, O.H., Harrogate; 11, Pier, Eastbourne.
HINDLE WAKES.—Aug. 4, P.O.W., Birmingham.
HOME, SWEET HOME.—Aug. 4, Alex., Ilfracombe.
HOUSE FULL.—Aug. 4, Palace, Bradford.
INTERRUPTED HONEYMOON.—Aug. 4, Royal Blackburn.
IRENE.—Aug. 4, Hippo., Gloucester.
IT PAYS TO ADVERTISE (WHITE).—Aug. 4, Torquay; 11, Exeter.
IT PAYS TO ADVERTISE (RED).—Aug. 11, Croydon.
IT PAYS TO ADVERTISE (BLUE).—Aug. 4, Gaiety, Douglas; 11, T.R., Nottingham.
JEFFERSONS, THE, and THE OPTIMIST.—Aug. 4, King's, Edinburgh; 11, T.R., Birmingham.
JOAN ALL-ALONE.—Aug. 4, Empire, Swansea.
KATINKA.—Aug. 7, P.G., Folkestone.
KATJA, THE DANCER.—Aug. 4, Prince's, Bradford.
KID OF ARIZONA.—Aug. 4, Royal, Whitehaven.
LAST WALTZ.—Aug. 4, Devonshire Park, Eastbourne.
LIE, THE.—Aug. 4, Weston-super-Mare (3); Taunton (3).
LILIES OF THE FIELD.—Aug. 4, T.R., Bognor (3); T.R., Worthing (3).
LITTLE BIT OF FLUFF.—Aug. 4, Artillery, Woolwich.
MACDONA PLAYERS (BERNARD SHAW REP.).—Aug. 4, 11, and 18.—Albert Premier, Paris.
MADAME POMPADOUR (N.).—Aug. 4, Aquarium, Yarmouth.
MASK AND THE FACE.—Aug. 4, Royal, Bournemouth.
MATHESON LANG.—Aug. 4, O.H., Manchester; 11, Grand, Leeds.
MERRY WIDOW.—Aug. 4, King's, Southsea.
MONSIEUR BEAUCAIRE.—Aug. 4, O.H., Cork; 11, O.H., Belfast.
MORALS.—Aug. 4, T.R., Worthing (3); Pavilion, Weymouth (3).
NEW SHAKESPEARE CO.—Memorial T., Stratford-on-Avon (season).
NIGHTIE NIGHT. — Aug. 4, Hippo., Golders Green.
NOTHING BUT THE TRUTH.—Aug. 4, T.H., Hunstanton.
OFFICERS MESS.—Aug. 4, H.M., Aberdeen.
OH! BETSY.—Aug. 4, Bishop Auckland.
OMAR KHAYYAM.—Aug. 5, O.H., Jersey.
OTHER MR. GIBBS.—Aug. 4, Sheffield.
OUR BETTERS.—Aug. 4, Court, Liverpool; 11, Royal, Newcastle.
OUR LIZ.—Aug. 4, Palace, Burnley.
OUR LIZ.—Aug. 4, Empire, Shepherd's Bush.
OUTSIDER, THE.—Aug. 4, T.R., Aldershot; 11, Cromer.
PERI.—Aug. 7, Pier, Weston-super-Mare (3).
PICCADILLY PURITAN. — Aug. 4, Pavilion, Llandridnod Wells.
PLUS FOURS.—Aug. 4, West Pier, Brighton; 11, South Parade Pier, Southsea.
POPULAR OPERA.—Aug. 4, Palace, Rawtenstall; 11, T.R., Leamington Spa.
POTASH AND PERLMUTTER.—Aug. 4, Hippo., Nottingham.
PRINCESS'S OWN.—Aug. 4, Playhouse, Cardiff; 11, Hippo., Birkenhead.
PRIVATE SECRETARY.—Aug. 4, Grand, Leeds; 11, Pier Pav., Colwyn Bay.
QUALITY STREET.—Aug. 4, T.R., Huddersfield.
RAY AND MAYNE. — Stock Season, Grand, Stockton.
RAYNOR REPERTORY CO. — Aug. 4, O.H., Coventry (season).
RETURN OF SHERLOCK HOLMES. — Aug. 4, Newport.
RISING GENERATION.—Aug. 4, Bristol; 11, Sheffield.
ROMANCE.—Aug. 4, Alex., Ilfracombe (3); T.R., Barnstaple (3).
ROYAL DIVORCE.—Aug. 4, Shakespeare, Liverpool.
SIGN ON THE DOOR. — Aug. 4, T.R., Aston.
STOP FLIRTING.—Aug. 4, Palace, Ramsgate.
SUNNY SOUTH.—Aug. 4, County, Bedford.
TALK OF THE TOWN.—Aug. 4, O.H., Scarborough.
THREE BIRDS.—Aug. 4, Pier, Eastbourne; 11, Palace Pier, Brighton.
TILLY.—Aug. 4 Empire, Glasgow.
TONI.—Aug. 4, P.G., Folkestone.
TONI.—Aug. 4, G., Blackpool.
TONI.—Aug. 4, Llandudno.
TONS OF MONEY.—Aug. 4, Pav., Teignmouth (2); T.H., Seaton (1); Lyme Regis (2); Sidmouth (1).
TONS OF MONEY (BLUE).—Aug. 4, Cardiff; 11, Bristol.
UP IN MABEL'S ROOM.—Aug. 4, G., Hull.
WAY THINGS HAPPEN, THE.—Aug. 4, H.M., Carlisle; 11, Pier Pavilion, Weston-super-Mare.
WAY OF AN EAGLE.—Aug. 4, Palace, Southampton.
WEEK END.—Aug. 4, Malvern.
WHEN KNIGHTS WERE BOLD.—Aug. 4, Palace Pier, Brighton.
WHIRLED INTO HAPPINESS.—Aug. 4, Royalty, Morecambe.
WIDOW'S HUSBAND, THE. — Aug. 4, W.G., Hoylake.
WITHIN THE LAW. — Aug. 4, Royal, York.

REVUES.

ALL IN FAVOUR.—Aug. 4, Hippo., Liverpool.
ALL VIM.—Aug. 4, O.H., Londonderry; 11, Hippo., Darlington.
APRIL SHOWERS.—Aug. 4, Court, Warrington.
AROUND THE WORLD.—Aug. 4, Palace, Hull.
BAD BOYS.—Aug. 4, Grand, Mansfield.
BARNSTORMERS.—Aug. 4, Empire, New Cross.
BEAUTY QUEEN.—Aug. 4, Alex., Widnes.
BILL OUT OF WORK.—Aug. 4, Sunderland; 11, Halifax.
BRILLIANTS.—Aug. 4, Alhambra, Devonport.
CABARET NIGHTS. — Aug. 4, Royal, Leamington.
CASEY'S COURT.—Aug. 4, Empire, Dewsbury.
CHEER UP!—Aug. 4, Hippo., Dover.
COME IN.—Aug. 4, Palace, Salford.
CRASH.—Aug. 4, Empire, Sunderland.
CREATIONS.—Aug. 11, Walthamstow.
CRISPS.—Aug. 4, T.R., Bury; 11, Grand, Doncaster.
CRYSTALS.—Aug. 4, Hippo., Brighton; 11, Southend.
CUSHY JOBS. — Aug. 11, Grand, Lmerick.
DAINTY DISHES.—Aug. 4, Regent, Longton.
DANCING BARBER.—Aug. 4, Hippo., Manchester.
DANCING TIME.—Aug. 4, Empire, West Hartlepool.
DIPPY.—Aug. 4, Hippo., Preston; 11, Hippo., Queen's Park.
DOWN SOUTH.—Aug. 4, Queen's, Poplar.
EVENING NEWS.—Aug. 4, Empire, Gateshead; 11, Hippo. Derby.
FAGS.—Aug. 4, Empire, Kingston.
FORBIDDEN FRUIT.—Aug. 4, Hippo., Richmond; 11, Empire, Kingston.
FRILLS AND FLOUNCES.—Aug. 4, Leas Pavilion, Folkestone; 11, Pier, Exmouth.
FUN ON AN OCEAN LINER.—Aug. 4, Town Hall, Pontypridd.
FUN SHOP.—Aug. 4, Royal, Edinburgh.
GAY CITY, THE.—Aug. 4, Empire, Bristol; 11, Empire, Edmonton.
GINGER.—Aug. 4, Empire, Sheffield.
GIVE IT UP.—Aug. 4, Brighton Hall, Gorseinon.
GLOBE TROT, THE.—Aug. 4, Glasgow; 11, Empire, Chiswick.
GOING SOME.—Aug. 4, Hippo., Sheffield.
GOODS, THE.—Aug. 4, Palace, Walthamstow; 11, Palace, Tottenham.
GOOD TIME COMING.—Aug. 4, Empire, Burnley.
GOSSIPS AND GRUMBLES. — Aug. 4, King's, Longsight.
GUESS THE TITLE. — Aug. 4, Hippo., Ipswich; 11, Hippo., Rochdale.
HA HA.—Aug. 4, Pavilion, Falmouth.
HELLO! BILL.—Aug. 4, O.H., Dudley.
HELLO! BLACKPOOL.—Aug. 4, Tivoli, Barrow.
HELLO! BUBBLES.—Aug. 4, King's, Newcastle.
HIGH HEELS AND STOCKINGS.—Aug. 4, Hippo., Balham.
HOW D'YE DO?—Aug. 4, Alex., Widnes.
IDEAS.—Aug. 4, Bedford, Camden Town; 11, Bradford.
JIG SAW.—Aug. 4, Tivoli, Hull; 11, Empire, Huddersfield.
KICK OFF.—Aug. 4, T.R., Worcester.
LAUGHS AND LADIES.—Aug. 4, Hippo., Derby.
LAUGHTER (UN)LIMITED.—Aug. 4, Grand, Hanley; 11, Oldham.
LITTLE MISS PUCK.—Aug. 4, Empire, Wood Green; 11, Empire, Hackney.
LONDON TO NEW YORK. — Aug. 4, Royal, Scarborough.
LOVE AND LAUGHTER. — Aug. 4, Hippo., Birkenhead; 11, Empire, Leeds.
MANHATTAN FOLLIES. — Aug. 4, King's, Dundee; 11, Empire, Birmingham.
MARGUERITE.—Aug. 4, Palace, Warrington.
MENU, THE.—Aug. 4, Royal, Halifax.
MIRRORS.—Aug. 4, Hippo., Boscombe; 11, Portsmouth.
MR. TOWER OF LONDON. — Aug. 4, Palace, Blackburn
NINE O'CLOCK REVUE.—Aug. 4, Grand, Hanley; 11, Grand Pav., Weston-super-Mare.
NOT LIKELY.—Aug. 4, Arcadia, Redcar.
O.K.—Aug. 4, New, Crewe.
ON STRIKE.—Aug. 4, Metropole, Bootle.
ON THE DOLE.—Aug. 4, Empire, Ardwick.
PARADISE ALLEY. — Aug. 4, Tivoli, Aberdeen; 11 T.R., Edinburgh.
PLEDGES.—Aug. 4, South London Palace.
POPPYS.—Aug. 4, Empire, Irvine.
RADIOS.—Aug. 4, Hippo., Southampton; 11, Hippo., Boscombe.
REAL STUFF, THE.—Aug. 11, Bordesley.
RENT FREE.—Aug. 4, Grand, Luton.
ROUNDABOUT, THE.—Aug. 4, Alhambra, Bradford.
ROUND THE TOWN.—Aug. 4, Palace, Chelsea.
RUMOURS OF 1924.—Aug. 4, Hippo., Belfast; 11, St. Helens.
SCANDALS OF 1924.—Aug. 4, Leicester; 11, Reading.
SCOTCH AND POLLY.—Aug. 4, Hippo., Stockton.
SEEING LIFE.—Aug. 4, Empire, Nottingham.
SERVED HOT.—Aug. 4, Palace, Bordesley; 11, Palace, Watford.
SIDE SHOW.—Aug. 4, Hippo., Aldershot; 11, Hippo., Keighley.
SNACKS.—Aug. 4, Hippo., Eastbourne; 11, Hippo., Norwich.
SOME SHUFFLES. — Aug. 4, Hippo., Hulme.
SPARE PARTS.—Aug. 4, Palace, Carlisle.
SPLINTERS.—Aug. 4, Empire, Chatham.
TEN TO ONE ON.—Aug. 4, Alhambra, Morecambe; 11, Rotunda, Liverpool.
THERE YOU ARE, THEN. — Aug. 4, Palace, Oldham.
THREE BAGS FULL.—Aug. 4, Palace, Salisbury; 11, Alhambra, Devonport.
TIMES, THE.—Aug. 4, Palace, Manchester.
TIT-BITS.—Aug. 4, Metropole, Glasgow.
TOP SPEED.—Aug. 4, Empire, Middlesbrough.
TRIP TO PARIS.—Aug. 4, Palace, Reading.
VANITIES.—Aug. 4, Huddersfield.
VISIONS.—Aug. 4, New, Northampton; 11, Sheffield.
WAKE UP.—Aug. 11, Stoke Newington.
WEEK IN A NIGHT.—Aug. 4, Olympia, Shoreditch.
WHAT CHEER!—Aug. 4, Palace, Halifax.
WHIRLWIND, THE. — Aug. 4, Empire, Newport; 11, Palladium, Southport.
WHISPERS.—Aug. 4, Empire, Islington.
ZIP.—Aug. 4, Empire, Preston.

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SONGS AND SINGERS.

B. Feldman and Co.

Barker and Wynne are creating much enthusiasm on their Australian tour. One of their big successes is "Jenny MacKay," a number written and composed by Mr. Barker. "Fast and Furious" revue, a most successful production, specialises largely in Feldman numbers. The present programme includes "Oh! Gee, Oh! Gosh," and "A Smile Will Go a Long, Long Way" (both numbers sung in fine style by Fred Granger), "Dancing Fool" (well handled by Ross and Goodwin), "When Will the Sun Shine for Me?" and "All Over Nothing at All" (artistic items by Fred Granger and Romaine—violinist), and "Slow Poke" (a fine orchestral feature by J. Mervyn Phillips' band). The company will add "Dancin' Dan" and "Big Brother" to their programmes at an early date.

Hilda Glyder is scoring consistently with "I Want 'em Wild, Weak, Warm and Willing."

Terry and Pat Kendal are using "That Red Head Gal" and "Dancin' Dan" in their successful act.

Tom Drew, leading comedian in "The Gay City" revue, has taken up "Turned Up," which he will work as his principal number.

"Fags" revue, at Kingston Empire this week, has six Feldman numbers in the attractive programme. All the numbers are well produced and put over in finished style. The titles are: "Big Brother," "California, Here I Come," "Maybe," "Horsey," "Dancin' Dan," "Oh! Sister, Ain't That Hot?"

Denis O'Neil is scoring heavily at the Grand Theatre, Birmingham, his big drawing cards being "Mother in Ireland" and "It's Only a Step from Killarney to Heaven," both of which numbers he features in artistic style.

Kathleen Destournel is singing "My Lady of Quality" at the Stoll Picture House, Kingsway, this week, where the picture of the same title is being shown. Miss Detournel's fine voice is much admired, as is also her artistic interpretation of the song.

The De Valois Trio, who are consistent Feldmanists, have a long list of numbers in their programmes. The list includes "Gigolette," "Slave of My Dreams," "Wonderful Kingdom of Dreams," "When Will the Sun Shine for Me?" "On the Blue Lagoon," and "In a Tent."

Donald Reid, in "Evening News" revue, makes a delightful feature of "Ten Thousand Years From Now."

Lily Morris created a sensation at Douglas, her inimitable working of "Turned Up" being immensely admired.

Clarkson Rose's "Twinkle" Concert Party at Shorefield Gardens, Westcliff-on-Sea, feature "Maybe," "When They're Eating Rice in China," "A Smile Will Go a Long, Long Way," "Not Here, Not There," "Does the Spearmint Lose It's Flavour?" and "Mother Loves Me."

Ivy West thinks Feldman chorus ballads the best ever published.

Peter Rochs' band at Brayton's Restaurant, Leicester-square, makes a sparkling feature of Feldman dance numbers, of which "On the Blue Lagoon," "Oh! Sister, Ain't That Hot?" "California, Here I Come," "Electric Girl," and "Horsey" stand out prominently.

Keith Prowse.

"Just for a While," the famous waltz song, created by José Collins, is now at its zenith. Among star artists featuring this beautiful ballad with great success this week are included Josie Fearon at the Alhambra, Estelle Marks, of the Femina Quartette, at the Empire, Leeds, Peggy and Lena Chisholme at the Empire, Edinburgh, and Hilda Nelson in her new act. Ella Shields continues to score with "Why Did I Kiss that Girl?" Paul Zaharoff, the musical director of Dick Ray's "Evening News" revue, writes: "Donald Reid is still making a wonderful hit everywhere with 'Bells of the Sea,' and has now in rehearsal for immediate production 'My Cairo Love.' The Empire Band, under my direction, which is a special feature of the show, are still using 'Back Porch,' 'Down on the Farm,' and 'Why Did I Kiss that Girl?' all with great success."

Bessie Barnes, appropriately named "The Queen of Song," writes: "I have worked 'Romany Love' and 'God Touched the Rose' with enormous success, especially the latter. All numbers in the act are Keith Prowse numbers, the other two being 'Pierrot at the Dance' and 'I Came to Your Garden.'" At the Empire, Kingston, the two outstanding numbers in "Fags" revue are "Why Did I Kiss that Girl?" and "Down on the Farm." John Luxton (the Singing Vagabond) is encored nightly for his superb rendering of "The Great White Road." At the Alhambra, Glasgow, on the same bill, are the Two Bobs, an excellent juvenile act, who score with "Down on the Farm."

Jack Hylton and his band, at the Alhambra, is gaining golden opinions and great applause, the hit of his repertoire being "Why Did I Kiss that Girl?" The London Band, under the able direction of Emelyn Thomas, are captivating Leeds audiences this week with "Heather Bells" (the radio waltz hit), "Down on the Farm," "Why Did I Kiss that Girl?" and "Japanese Sunset." Carlo D'Amato, musical director of Murray's River Band, writes: "We are featuring 'Why Did I Kiss that Girl?' every night and day, and at a concert here last week Ella Shields sang it for us. It went enormously."

Artists are invited to send 1s. 6d. for a selection of our new numbers (style should be stated).

Worton David.

The growth in professional and public approval of the Songs with the Seal all over the country, is very encouraging to artists and publisher alike. Artists reporting success with Worton David numbers are too numerous to mention here in full. "Plain Jane of the Family," "Sleepy Zuyder Zee," and "How's Your Poor Old Feet?" are the strongest songs of the season. Terry Wilson reports "Plain Jane" a sensation. Maisie Ayling, Ernie Mayne, Sandy Powell, Fred Curran, Dorothy Storm, Six Gulliver Girls, Malvina, Beatrice Allen, Eddy Reed, the Georgian Singers, Dalton Sisters, Wilson James, and Alec McGill, of Gaieties fame, are other good friends that report Worton David numbers No. 1.

Other outstanding hits are "Wedding March," "How Can You Tell a Winkle?" "Coming Thro' the Rye," "I—A—Like—A—You," and "Forgive and Forget." Miss Marjorie Fulton, Dinkie June, Billy and Doris Harley, Rosie Gaston, Gilbert and Chapman, Phillip Becker, Willie Cave of the Gay Cadets, Florence Guest, Douglas Cranston, Andrew McAllister of Supremes concert party, all say they are delighting their audiences with these numbers.

Amongst the bands featuring Worton David numbers will be found the Savoy Orpheans and Savoy Havana bands, Alfredo and his band, Leslie Holmes, Julian L. Nimmans Famous Cinema Orchestra, Davvi Jacobs' Cottage Rhythm Kings, Maurice B. Winter's orchestra, A. E. Batty's orchestra at Bridlington, Carlo d'Amato's band at Murray's River Club, and Stanley Barnett and his Trocadero band at Blackpool.

NEXT WEEK'S CALLS.

(*Continued from page 11.*)

HUDDERSFIELD HIPPODROME.—Lee White and Clay Smith in "Vogues of 1924."

HUDDERSFIELD PICTURE HOUSE.—Pictures.

ROCHDALE PALACE.—Pictures.

ROCHDALE ROYAL.—Closed for redecorations.

STOLL TOUR.

(*See next column.*)

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BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Radios."

BRIGHTON HIPPODROME (rehearsal, 12).—Marjorie Fulton, Versatile Three, Daisy Dormer, J. W. Rickaby, Ernie Mayne, Mihill Johnsons, Shitchi's Marionettes, Bert Weston, Imperial Trio.

LEEDS HIPPODROME (rehearsal, 12).—"The Gay Young Bride."

LIVERPOOL HIPPODROME (rehearsal, 12).—"Tonics."

NEWCASTLE HIPPODROME (rehearsal, 12).—Rigoletto's American Road Show.

PARIS ALHAMBRA THEATRE (period commencing Aug. 8, 1924).—Lole and "Her," Les Roubaix, Ryss and Co., Henry Rivian, Lys Ganty, Will Frost and Girls, Terry Twins, and company as booked.

PORTSMOUTH HIPPODROME (rehearsal, 12).—"Mirrors."

SHEFFIELD HIPPODROME (rehearsal, 12).—"Visions."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Our Liz."

SOUTHEND HIPPODROME (rehearsal, 12).—"Crystals."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—Wilson Hallett, Derra de Moroda, Roma and Victor, Foster Kershaw, Dr. Walford Bodie, Dolly Robson.

MISCELLANEOUS.

ALDERSHOT ALFRED BERT MILITARY HALLS (rehearsal, 12 o'clock at Stanhope Theatre).—Bourne and Lester, Two Elites, Billy Barclay and Partner, Bert Lloyd Sketch, Elasto, Evelyn Belle, Clown Comac, Chas. Thorne, Coral Dark.

ALDERSHOT HIPPODROME (rehearsal, 1).—The Westbourne Productions present "Pledges."

ASTON HIPPODROME (rehearsal, 12).—"April Showers."

AYR PAVILION THEATRE (rehearsal, 1).—"Zip," including Billy Caryll and Hilda Mundy.

BOURNEMOUTH "WESTOVER."—Mme. Walker's Girls.

COVENTRY HIPPODROME (rehearsal, 1).—May Sherrard, Billy Reeves and Co., Darty and Partner, Zona and Milroy, Stewart and Ray, Gilbert and French, Terry Wilson.

EXETER HIPPODROME.—Miss Ellis Drake and Co., Seven Embassy Girls, Royal Naval Quartette, Adams Duo, Adrienne Peel, Daly Mar Trio.

DERBY HIPPODROME.—"Evening News."

EDINBURGH THEATRE ROYAL (rehearsal, 1).—Sydney Burn's "Crash" revue.

EDMONTON EMPIRE (rehearsal, 12).—"The Gay City."

GOLDERS GREEN HIPPODROME (rehearsal, 12).—"Toni."

GREAT YARMOUTH HIPPODROME.—Sadie Bennett's Bathing Belles, George Batty, Bros. Austin, Bale Troupe, Mme. Cooke, Tweedle and Haughty, Hubert Cooke's comedy mule, Mlle. Florentine, Scotchman, Chic Chic, Sudzow, the Riding Mechanic, George Hurd, Elmar Trio.

HALTWHISTLE MECHANICS' THEATRE (rehearsal, 2).—Vaudeville Revivers, Great Little Hackenschmidt, The Mystic Saxbys, The Six Lotus Lilies, Walter Bleasdale, Reid and Thorne, Wrestling Horse, Fred Greeny, Doran and Mason, Robert Wallus, &c.

KEIGHLEY HIPPODROME (rehearsal, 12).—Ray Brothers present "The Side Show."

KINGSTON EMPIRE (rehearsal, 12.45).—Mr. C. T. Laurance presents "Wangles of 1924."

LONDON SHOREDITCH.—Sam Springson and Co., Lune and Shaw, Four Kemptons, Phil Kauffman, The Scholeys, Carlos Mieri, Les Eldons, Hilda Rubens, Athos Three, Alberta Quintette.

MORECAMBE TOWER (rehearsal, 10.30, matinée 2).—G. H. Elliott, Ike Freedman, Cliffe and Briar, Mlle. Cameo, Neville's Merry Maids, Foy and Fey, R. W. Willey, Andy and Irving.

NORTHAMPTON NEW.—"Irene."

PENGE EMPIRE (rehearsal, 12).—Lew Lake and company in "Ku Klux Klan."

POPLAR QUEEN'S (rehearsal, 4).—Revue, "Unemployed."

READING PALACE THEATRE.—"Scandals of 1924."

ST. ALBANS GRAND PALACE (rehearsal, 12).—Doris Smerdon, The Daros, and pictures.

WALHAM GREEN GRANVILLE (rehearsal, 12).—Revue, "On the Bounce."

Ristori and Partner.

At the Grand, Clapham, the act of Ristori and Partner was accorded a hearty reception on Monday night, and Harry Ristori was obliged to make a speech before the tabs ere he was allowed to retire. This novel act was also particularly successful at Carlisle last week.

Tom Heathfield.

Tom Heathfield has commenced rehearsals for the principal comedy part in "Hey, Presto!" which will be the attraction for the reopening of the Empire, Swindon.

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CALLS FOR AUGUST 11, 1924.

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THE HACKNEY EMPIRE.
Rehearsal at 12 noon for—
"Little Miss Puck."

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for—
Whit Cunliffe, The Trees, Burr & Hope, Sandy Powell, Frank Ginnett, Edgar Leynon, Dolly & Inez, St. Vincent.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for—
"The Globe Trot."

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
"Fags."

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
"Jazzland."

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
"Talk of the Town."

BEDMINSTER HIPPO.
Pictures and Varieties.

LEICESTER PALACE.
Rehearsal at 12 noon for—
Ernest Hastings, The Californian Poppies, Freddie Forbes, Marie Lawton, Dick Henderson, Bond Rowell, Charlier and Cuvelier,

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for—
Herschel Henlere, Nixon Grey, Henriette de Serris, Warsaw & Brewster, Gilbert & Chapman, Christopher & Columbus, Sam Linfield & Co.

MANCHESTER HIPPO.
Matinees Mon. & Tues.
Rehearsal at 10 a.m. for—
Maidie Scott, Ivor Vintor, Three Carries, Scott Sanders, Evelyn Dove, Fayre Four.

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10 a.m. for—
Little Tich, Jack Hylton & Band, Novelli, Daimler & Eadie, The Vedras, The Albrechts, Elsie Carlisle.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.
ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please state so.
COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.
ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Monday, August 11, 1924.

LONDON PAVILION.
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Closed for Rehearsals.

SOUTH LONDON PALACE.
Rehearsal at 12 noon for—
Joe O'Gorman to present "Round the Town."

BRIXTON EMPRESS.
Rehearsal at 12 noon for—
Ernie Lotinga to present "Number Nine."

WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
Company as booked.

METROPOLITAN THEATRE.
Rehearsal at 12 noon for—
Herbert Darnley to present "Joan All Alone."

CHELSEA PALACE.
Rehearsal at 12 noon for—
Douglas Bostock's Royal Italian Circus.

EAST HAM PALACE.
Rehearsal at 12 noon for—
Maurice Bertram to present "Creations."

TOTTENHAM PALACE.
Rehearsal at 12 noon for—
Jack Cromo to present "The Goods."

WATFORD PALACE.
Rehearsal at 2.30 p.m. for—
Cyril Bayliss to present "Served Hot."

The above are communicated for information without prejudice.

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VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION

Weekly Report.

Cost of maintenance of Benevolent Institution, about £52. Number of old artists residing there, 42 (ladies 11, men 31). Amount of weekly pensions, £54 12s. 9d. Number of pensioners, 93. Amount of grants, loans, fares, &c., £23 1s.

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THE FAIR GROUND.

A WEEKLY REVIEW OF SHOWLAND AND MARKET.

By THE CARAVANNER.

"The Era" and "The Fair Ground"—A Statement of Policy—"The Strong Right Arm" of the Show Industry—The Menace of High Rents—What of the Fairs Bill?—An Opening Wanted—Bank Holiday Shows—Forthcoming Events.

TO OUR READERS.

On May 21 last, "The Era" commenced the important campaign which it has since conducted, and will continue to conduct, week by week, in the interests of the British show industry.

So great a measure of success has already attended this campaign, and so instantly popular has it proved with the rank and file of the showmen's world, that it has been found necessary to considerably augment the existing news services upon which "The Fair Ground" is based, in order to ensure for our wide circle of readers the very latest and most authentic information concerning current and prospective developments in the show business, forthcoming events, and topics of general interest to the travelling show community.

"The Fair Ground" is conducted by "The Caravanner," an eminent authority on show life, who is in close touch with travelling show folk in all parts of the United Kingdom. "The Era's" new feature will, in addition to presenting first-hand news on matters affecting Showland's interests, reports of fairs, circuses, carnivals, fêtes, and other open-air events, comment authoritatively on subjects of special interest in the show community. "The Era" commands a wonderfully organised news service, and on all matters affecting entertainment in any shape or form, possesses sources of exclusive information denied to any similar journal.

Through "The Fair Ground"—its weekly review of showland and market—"The Era" will energetically champion the showmen's cause and powerfully befriend their interests in every particular. Its mission is to ventilate just grievances, and, where possible, to remove the cause of these; to redress wrongs, remedy unfair conditions, and generally to assist, by every means at its command, to further the interests of the show world as a whole.

"The Caravanner" is always on the road. He is in constant and personal touch with the fair ground from Lands End to John o' Groats. His caravan is not really a caravan at all, but a high-powered six-cylinder touring car; but, although this is essential to his task of looking after the interests of the show world, he is still a "Caravanner" at heart.

"The Era" extends a cordial invitation to show folk and market traders everywhere. If you have a grievance or a difficulty; if you need competent and experienced advice in an awkward problem; if you require information or practical suggestions on any subject connected with your business, or if you have any suggestion to offer that you think is calculated to prove of general interest or likely to benefit the industry as a whole, do not hesitate. Write to "The Caravanner" about it. He promises to respect your confidence.

In its policy towards the show industry "The Era" is, and will continue to remain, entirely unfettered and independent. While vigorous in its comment where vigour is called for, and fearlessly outspoken in its criticisms, such criticism will always be found to be of a constructive order, and in no case tinged by the faintest suggestion of prejudice.

"The Era" is pledged to uphold the interests of showmen as a body, and its columns are always open to the humblest member of the rank and file who has any information or suggestion of general and practical interest to impart.

The Caravanner has a definite mission to fulfil. It is that of acting as the powerful ally and friend of the showman, for the general welfare of the common cause, and the primary object of "The Fair Ground" is that it shall prove the strong right arm of the show industry.

No apology is needed on the part of a journal devoted to popular entertainment, root and branch, for devoting care and space to the show folk. "Afoot and lighthearted I take to the open road—healthy, free, the world before me!" Thus has Walt Whitman sounded the romance of the road. This also the note that heralded the post-war grouping together again of the particles of the kaleidoscope of popular entertainment.

What it means in the economy of modern life laymen little know. There are probably no fewer than 100,000 people making their living by purveying the form of popular entertainment that centres in and about the fair ground. We saw this at Olympia, at Edinburgh, at the World's Fair, and, again, at Lynn Mart, the historic assembly of the peripatetic entertainer—the good, honest, and hard-working old showman, lineal descendant of the ever-popular "Penny Showman" of an older regime.

He is, if one gets to the truth of the matter, the oldest inhabitant of the world where one is amused. He can claim for his ancestor the jongleur, who was older than the fairs which first assembled him. The student knows that the parent of the theatre, and of all its relatives, is the fair, and of fairs that dedicated by the founder of Bardlemy, Prior Rayer, the Jesting Juggler, to Saint Bartholomew, for the maintenance of his hospital, most appeals to the popular imagination. There is said to be a desire to recover the charter of the fair, and to employ it once more for the succour of the hospital. Just in what formation we do not know. But it is certain that there will be no more generous adherents to the scheme than the showmen themselves. What splendid gifts to charity have been made by their number in the past! It is a mistake to suppose that the popular interest in the fair has so far declined that the old-time show is virtually defunct, and it is in the endeavour to bring about its active and prosperous revival on a national scale that "The Era," through the medium of its weekly "Fair Ground" feature, will most earnestly strive.

There is much more than purely individual interest in the extract from a letter addressed to the Caravanner by a well-known and experienced traveller which we reprint elsewhere on this page, and our contributor's complaint of soaring rents nowadays is, unhappily, by no means an isolated one. The policy of exploiting show grounds for unreasonable gain, and of squeezing the smaller showmen for impossible rents, is a suicidal one in its effect upon the industry as a whole. Such matters are difficult to remedy, but this, in particular, is grievously hampering the progress and general prosperity of the show business to-day. One of these fine days the great army of working show folk, who are doing their best to extract some sort of a living from the fair grounds of an England which once was well termed "Merrie," will wake up to the needs of better organisation and of closer and more mutual co-operation. At the moment there are many to pay the piper, but all too few who can call the tune.

There is a remedy for the menace of high rents. It lies in the hands of the Guild to which the showmen have entrusted their interests with their annual subscriptions, and it is to the credit of that body that it is continually seeking, to the best of its ability, to improve the conditions of the show industry in various directions, and to ameliorate the lot of the small man. The Guild is not, however, without its critics, and there are those—the Caravanner among them—who would like to see its executive tackle the high rent problem more energetically and directly. It is possible to do it, and to do it effectively.

Some time has now elapsed since the House of Commons welcomed showland's first member, and few showmen can doubt that 'Pat" is the right man in the right place. That place, however, may not be the easiest one in which to get things done in a hurry, and "Pat" has probably discovered ere this that realisation of the proverbial "new heaven" takes time. We seem to remember an erstwhile prophet who, in a moment of exuberation, made some sort of promise about "a land fit for heroes," and all that kind of thing. All the same, showmen would, I am persuaded, feel grateful if their member could see his way clear "to get a move on," as it were, with the eagerly awaited "Fairs Bill."

"I read with great interest each week your weekly review of the fair ground, and, in accordance with your par, "If in difficulty or doubt,' I write to you about it.

"I may mention that I have an 8ft. joint and run three of the best games for side stuff that one can possibly have—the best dart game, the best throwing ball game, and the best ring game. Sometimes I run one game, sometimes another; it all depends on the people and what game they will patronise. Up to last year I have generally been able to take a decent living out of one or the other round London, but this year I find there is no money about—at least, not enough to get a living after one has paid rent of ground. And, after making exhaustive inquiries, I have come to the conclusion that, outside London, the only nearest place where one could do any good would be the Midlands, where there is a great deal less unemployment to be met with than there is in and around London.

"My object in writing to you is to ask you whether you could assist me by giving me one or two names of riding masters, with their permanent addresses, who would be willing to let an 8ft. space at a reasonable rent, who have a good succession of fairs to follow, and who would be willing to allow one to travel with them. I don't want to be put into touch with people who want more for rent than one takes (I have come across these before now), but rather those who would be willing to take, say, 33⅓ per cent. or 40 per cent. of the takings. During the past nine months I have been with Pettigroves, of Stonebridge Park (who had Edgware-road fairground from Nov. to March); Allum, of Sudbury, Middlesex, whose Bank Holiday week fairs are fairly good; Foster, of Shepherd's Bush Market (seven weeks). Previous to Nov. last I was with Irvine of Tottenham, Searle of Mitcham, and Tom Norman Sugars and Bashford (of Crystal Palace) at Selhurst, and Sam Mayne of Hendon, the previous winter. There should surely be some showmen who work in the district between Derby, Birmingham, Cambridge, and Nottingham, who would fill the bill, so to speak, isn't there? May I look for a reply among your notes in "The Era," and oblige."

Our correspondent's letter offers a fair and square deal, and his appeal should meet with the quick response it deserves. "The Caravanner" will be happy to forward such offers.

The distinct upward curve that has been noticeable in the show business during the last two months was yet more plainly marked by the general run of Bank Holiday business. Lancashire and the Midlands, as well as the Eastern Counties, did particularly well, and other shows besides Wembley, in the London area, were heavily patronised.

There was a big attendance of Northern travellers at Bolton Carnival, which was held on enclosed ground adjoining the Manchester road, by kind permission of the Earl of Bradford. Messrs. John Green and Sons' magnificent riding device formed the central attraction, and their fine organ entertained Boltonians with two excellent recitals on Sunday. There was a brave show of side-stuff of all kinds, and money appeared to be circulating nicely.

The Manchester Holiday Pleasure Fairs at Queen's-road and Longsight, mainly organised by Mr. John Collins, attracted a good deal of local attention, and yielded results which should have left the assembled showmen little or nothing to complain of

North and South Londoners foregathered in their thousands at Alexandra and Crystal Palace respectively, where excellent and immensely varied Bank Holiday fare was provided in accordance, I may perhaps add, with invariable custom. The pleasure fairs and side shows at each were liberally patronised, and the music provided at "the Crystal," by the massed bands of the Brigade of Guards, and at Alexandra by the Sherwood Foresters band, evidently delighted the visitors.

A very comprehensive list of holiday fixtures in all parts of East Anglia produced big attendances generally, and the majority of the events realised satisfactory business from the point of view of the showmen concerned.

Wroxham's celebrated regatta, held on Thursday last, failed to produce quite as big an attendance of visitors as last and previous years. The event was, however, favoured with admirable weather, and a good sailing breeze stimulated interest in a good racing programme, and afforded

(*Continued at foot col. 1, page 15.*)

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Special.—This week only. Nickel Wristlets with Bangle, 4/6 each; Silver Wristlet with Bangle, 6/- each; 10-year 18ct. Gold Filled Watch and Expander in case, guaranteed, 14/6 each.
Gents.—5-year Gold Filled Lever, 14/6 each, guaranteed. Flash gilt Dress Watches, 3/3 each; in flash case, 4/2; Chased Dress Watches, thin, 4/3 and 4/6 each. Assorted designs, complete with case, 5/- and 5/3 each; cases, 1/- each, fit any watch; Gilt Hunters, 5-year, 4/4 each; Semi-Hunters, 5/- each; Cheap Nickel Watches, from 31/- dozen; Watch and Clock Novelty, 3/6 each; Virus Screw Back and Front Watches, 4/6 each; R. T. chased Watches, 3/6 and 3/9 each; Special dress size, Jewelled Lever Watch, with S. H., 5/6 each. Try these. Stop Watches, 8/6 each; 8-day Watches, 9/-; Silver, 16/- each; Silver Levers, 9/- each; Capped Lever Watches, 9/6 each; Silver, 17/6 each.
Thomas Russell.—Liverpool—Fully Guaranteed Watches, 10-year Hunters 52/6; Open face, 45/-; Screw back, 10 Jewels, 20/-; Silver, 10 Jewels, 20/- and 40/-; Solid Silver, Fly Back for Timing, £4 10s.; Expanders, 25/- each.
Elgin Watches, 55/-; Hunters, £4 5s. each.

CLOCKS.—Handy Travelling Clocks, 19/- dozen. The smallest Alarm Clock made, latest novelty, 4/9 each. Alarm Clocks, 3/-, 3/2, 3/6 and 4/- each. Jacobean Oak Clocks, 2/3, 2/9 and 5/6 each; Enamelled or Marble, 4/- each. Hidden Gong Alarms, 4/- each; Miniature Alarms, 3/6 each. Paper Weight Swing Clocks, 3/6 each; Striking Clocks, 6/- and 8/- each; Cottage Clocks, 16/6 and 18/6 each; 8-day Wall Clocks, 12/6 each; Cuckoo Clocks, 16/6; Statue and Clock complete, 3/6 each; Wall Clocks, 1/3 and 2/3 each; Aeroplane Clocks, 3/- each; Mahogany Clocks, 2/9 each; Mantel Clocks, 10/6 each.

CHAINS.—Solid Gold Chains, sold by weight, 46/- per oz.; R. G. Chains, 3/6 each; Silk Chains and R. G. Mounts, 10/- dozen; Imit. Plat. Chains, 10/- dozen; Imit. Plat. & Gold, 10/- and 4/6 dozen; Gilt Chains with Drop 4/6 dozen; Plain Double Alberts, 3/- dozen; 5/- Pieces Mounted like £5 Pieces, 12/6 each; Mounted Sovereigns, 28/- each.

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UMBRELLAS.—From 3/6 upwards. Latest Chubby Umbrellas in stock, from 4/6 each.

NOVELTIES IN SOAP.—Cupid, 1/6 dozen; Lady in Bath, 5/6; Heart Soap, 5/6 dozen; 'Thumbs Up', 7d. per pair; Floating Soap, 11/- gross; Palm and Olive, 2/6 dozen; Lavender Soap, 2/6 dozen; Bath Soap, 2/6 and 3/6 dozen; Best French Toilet, 3 in box, 8/6 dozen boxes.

WIRELESS GOODS.—H.T. Batteries, 60 volts, tapped, complete with Wander Plugs, 6/3 each; Fixed Condensers, real mica and copper, 7/6 dozen; Dutch Valves, best quality, hard and soft, 4/9 and 5/- each; all types of Valves in stock. Basket Coils, 7 in set, 2/- set; Coil Holders for above, 1/3 each. Crystal Detectors, carded, 7/6 dozen; Enclosed type, from 15/- do. upwards; Guaranteed Crystals (Shaw's Hertzite and Radyolite), 7/6 dozen; Variometers, with knob, 1/10 each (B.B.C. wavelengths); Crystal Receiving Sets, 3/6, 8/6 and 10/6. Sets made to order. 1 Valve Amplifier Panels with Valve, 25/-, tested before despatch; Aerial Wire, 7/22 strands, 1/6½ per 100 ft.; Contact Studs with nuts and washers, 5/- gross; Switch Arms with knob, 7/- doz.; Rheostats (filament), best quality, only 15/6 dozen; Tapped Coils, 1/3, 1/4, 1/6, 1/9, 1/10 each; Cabinets for Crystal Sets, mahogany, 1/9 to 8/6 each for 2-Valve Desk Cabinets; Ebonite Panels to fit at reasonable prices. Fixed Coil Holders, 1/3 each; 2-way Coil Holders with long handle, 3/9 each; Wood's Metal for mounting Crystals, 2/6 dozen; Copper Tinned Square Wire for wiring panels, 2/9 lb. (¼ lb. bobbins); Variable Grid Leaks, 1/9 each; Strip Coils, all makes less 20 per cent.; Transformers, neatly boxed, guaranteed, 9/9 each; Egg Insulators, 9/- gross; Large Shell Insulators, 3/- dozen; Terminals, 12/6 gross; nameplates, etc., 4/- gross; Inductance Tubes, 9 in. long, 10/6 dozen; Earth Clips, 7/6 dozen; Valve Holders, 7/6 dozen; Knobs and Dials, 12/6 dozen; Rheostat Knobs, 7/- dozen. All types of Headphones kept in stock. I shall be pleased to quote you for anything in wireless.

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THE SHOWMAN'S DIARY.

FORTHCOMING FIXTURES.

ISLE OF WIGHT GARDEN FETE.—Aug. 7.
WESTON FETE, YORKS.—Aug. 7.
TOWN FAIR, JERSEY, C. I.—Aug. 7.
NORTHALLERTON AGRICULTURAL SHOW.—Aug. 7.
KENNOWAY, SCOTLAND.—Aug. 7.
HOWDEN SHOW AND SPORTS.—Aug. 7.
DENTON, LANCS.—Aug. 7.
MONMOUTH AGRICULTURAL SHOW.—Aug. 7.
BRIDGNORTH AGRICULTURAL SHOW.—Aug. 7.
WITHERIDGE SHOW AND SPORTS.—Aug. 7.
WOODFORD HALSE SPORTS.—Aug. 7.
FERRENSBY (YORKS) SHOW.—Aug. 7.
BROMSGROVE FETE AND GALA.—Aug. 7.
SILSDEN, YORKS.—Aug. 8.
ECCLESHILL, YORKS.—Aug. 8.
RAWDON, YORKS.—Aug. 8.
ACCRINGTON, LANCS.—Aug. 8.
HARROGATE SHOW.—Aug. 8.
BABBACOMBE REGATTA.—Aug. 8.
SHEERNESS, KENT.—Aug. 8.
STOCKPORT WAKES.—Aug. 8.
[illegible]USSIE PARK, SCOTLAND. Aug. 9.
[illegible]WOOD, LANCS.—Aug. 9.
[illegible]EN'S PARK, CREWE.—Aug. 9.
STOCKPORT, CHESHIRE.—Aug. 9.
ROYAL VICTORIA YACHT CLUB REGATTA, RYDE.—Aug. 9 and 11.
HIGH ERCALL FETE.—Aug. 9.
DENHOLME, YORKS.—Aug. 9.
BARTON FLOWER SHOW, YORKS.—Aug. 9.
[illegible]WINDON JUVENILE FETE.—Aug. 9.
[illegible]RNFORTH FLOWER SHOW.—Aug. 9.
[illegible]TTON-IN-ASHFIELD FLOWER SHOW.—Aug. 9.
READING WORKINGMEN'S REGATTA.—Aug. 9.
BURNOPFIELD FLOWER SHOW.—Aug. 9.
COOKHAM REGATTA.—Aug. 9.
HEYWOOD, LANCS.—Aug. 9.
QUEEN'S PARK, CREWE.—Aug. 9.
STOCKPORT, CHESHIRE.—Aug. 9.
ST. IVES (HUNTS) REGATTA.—Aug. 9.
[illegible]AMPTON COURT REGATTA AND FETE.—Aug. 9.
[illegible]ARTON (LANCS) SHOW.—Aug. 9.
[illegible]ISHOP MONKTON SHOW.—Aug. 9.
[illegible]HEPRETH (CAMBS) FLOWER SHOW.—Aug. 9.
[illegible]GGESFORD SHOW.—Aug. 9.
[illegible]CLAY CROSS, DERBYSHIRE.—Aug. 9.
LEPTON (YORKS) AGRICULTURAL SHOW.—Aug. 9.
[illegible]REAT HOUGHTON FEAST.—Aug. 9.
[illegible]YSTRAD MYNACH SPORTS.—Aug. 9.
SWINDON JUVENILE FETE.—Aug. 9.
[illegible]CRAVEN ARMS FLOWER SHOW.—Aug. 9.
[illegible]DEYTESBURY HORSE SHOW.—Aug. 9.
[illegible]ALEHAM REGATTA.—Aug. 9.
[illegible]REDDITCH SPORTS.—Aug. 9.
[illegible]KEGNESS CARNIVAL.—Aug. 11.
[illegible]TYTHE CRICKET WEEK.—Aug. 11.
SOUTHSEA CASTLE FETE.—Aug. 11.
MITCHAM, SURREY.—Aug. 12.
BIDEFORD, DEVON.—Aug. 12.
PAIGNTON REGATTA, DEVON.—Aug. 12.
ROYAL THAMES YACHT CLUB REGATTA, RYDE.—Aug. 12 and 13.
GILLING SHOW AND SPORTS.—Aug. 13.
APPLEDORE REGATTA, DEVON.—Aug. 13
BOWHILL GALA, SCOTLAND.—Aug. 13
PURTON HORSE SHOW.—Aug. 13.
HUNMANBY (YORKS) SHOW.—Aug. 13.
WEM AGRICULTURAL SHOW.—Aug. 13.
MARLOW R.C. REGATTA.—Aug. 13.
HOUGHTON (STAFFS) FLOWER SHOW.—Aug. 13.
CALNE (WILTS) FLOWER SHOW.—Aug. 13.
LYTHAM AND ST. ANNES AGRICULTURAL SHOW.—Aug. 13.
BEDALE HUNT GYMKHANA, THIRSK.—Aug. 13.
SANDOWN REGATTA, I.O.W.—Aug. 13.
BRITISH LEGION SPORTS, ISLE OF WIGHT.—Aug. 14.
GILDERSOME, YORKS.—Aug. 14.
SHAW, LANCS.—Aug. 14.
BRIGHOUSE, YORKS.—Aug. 14.
QUEENSFERRY, YORKS.—Aug. 14.
TEIGNMOUTH REGATTA.—Aug. 14.
KINGTON FLOWER SHOW.—Aug. 14.
ALDBOROUGH (YORKS) SHOW.—Aug. 14.
BRITISH LEGION SPORTS, BROADSTAIRS.—Aug. 14.
KIRKSTALL, YORKS.—Aug. 15.
BOWLING, YORKS.—Aug. 15.
HORSFORTH, YORKS.—Aug. 15.
GUISELEY, YORKS.—Aug. 15.
YEADON, YORKS.—Aug. 15.
MORLEY, YORKS.—Aug. 15.
ASHTON-UNDER-LYNE WAKES.—Aug. 15.
ROCHDALE WAKES.—Aug. 15.
CRIEFF HIGHLAND GATHERING.—Aug. 16.
CHISELDON FETE.—Aug. 16.
SADDLEWORTH WAKES.—Aug. 16.
SHILDON FLOWER SHOW.—Aug. 16.
FELLING FLOWER SHOW.—Aug. 16.
BEMBRIDGE HARBOUR REGATTA.—Aug. 18.
SHANKLIN REGATTA.—Aug. 20.
PLYMOUTH ROYAL REGATTA.—Aug. 20.
BINGLEY, YORKS.—Aug. 20.
BOGNOR REGATTA.—Aug. 20.
TOTLAND BAY REGATTA.—Aug. 21.
LOCHEE FLOWER SHOW.—Aug. 21.
GREAT SOMERFORD HORSE SHOW.—Aug. 21.
BINGLEY, YORKS.—Aug. 22.
CLEVELAND AGRICULTURAL SHOW.—Aug. 22.
WESTHEAD FLOWER SHOW.—Aug. 23.
BIRSTALL, YORKS.—Aug. 23.
LUMLEY COLLIERY FLOWER SHOW.—Aug. 23.
COCKFIELD AGRICULTURAL SHOW.—Aug. 23.
WOOTTON BASSETT HORSE SHOW.—Aug. 23.
HEIGHINGTON FLOWER SHOW.—Aug. 23.
FERRYHILL FLOWER SHOW.—Aug. 23.
TORQUAY REGATTA, DEVON.—Aug. 26.
WHITBY REGATTA.—Aug. 27.
VENTNOR CARNIVAL.—Aug. 27.
MAGDALEN GREEN, DUNDEE.—Aug. 28.
DARTMOUTH REGATTA, DEVON.—Aug. 28.
CHIPPING SHOW, LANCS.—Aug. 28.
CLECKHEATON, YORKS.—Aug. 29.
GREAT HORTON, YORKS.—Aug. 29.
OLDHAM WAKES, LANCS.—Aug. 29.
PORT TALBOT, S. WALES.—Aug. 30.
CLECKHEATON, YORKS.—Aug. 30.

IF IN DIFFICULTY OR DOUBT—
—WRITE TO THE CARAVANNER ABOUT IT.

(Continued from page 14.)

some really spectacular yachting. The pleasure fair, which always accompanies the regatta, was not quite up to the usual standard, either in extent or variety, and business was distinctly on the quiet side.

The success of Glasgow's new Wembley site, the Fair Ground, which the far-seeing enterprise and keen judgment of the [illegible]bers Codona have rendered possible, [illegible]te Bellahouston Park, has been such that it behoves every Northern traveller to keep a close eye on the site as a future venue. The Codonas will pay Glasgow an early return visit, probably in the early autumn, and those who are minded to share in the plunder will be well advised to lose no time in negotiating with Messrs. Codona Bros. at their Portobello base.

On to Mitcham!

A [illegible]Gaff" at Cambridge, and how Will [illegible]arston fared!

Keep an eye on Sheerness!

And apropos of Sheerness, congratulations to Fred Gray upon another cute move, and to our old and very good friend George Campbell for "aiding and abetting."

Brisk holiday business and a big show on Wanstead Flats.

People in plenty on Hampstead Heath and Wormwood Scrubs, but not much money to spend among 'em.

A comprehensive and well-organised programme in connection with Canterbury's historic cricket festival, and excellent music by "The Buffs" and "The Green Howards" regimental bands.

And plenty doing in the show line, with no end of good fixtures in the immediate neighbourhood.

Great doings at "Royal" Cowes. Despite the cheerless weather, show-folk and stall-holders have edged up as close to the beautiful lawns of the Royal Yacht Squadron Club House as they possibly dare, and some of them look as if they possessed "nerve" enough to equip a [illegible]ting joint with which perchance to [illegible]act the patronage of the illustrious company aboard the "Victoria and Albert" itself.

Cowes, Ryde, and the other Island centres are packed with visitors, and money is changing hands freely. Don't all shout at once. There are interesting fixtures galore to attract and profit the show community.

On Monday, as the "round-'uns" revolved merrily, and a multitude of organs played cheerily and the "gaff" was at its height on fair grounds in every part of Britain, the mind of the showman travelled back to another Fourth of August, just 10 years ago, when the red cloud of War settled over Europe. Showland's response to "The Call," like that of every other section of the community, is a matter of history, and from few caravans did Armageddon fail to exact a heavy toll.

——Ten years ago!

"The tumult and the shouting dies; the Captains and the Kings depart."

And the fallen!—THEIR NAME LIVETH FOR EVERMORE.

The New Pocket Instrument.

A Perfect Pocket Instrument at last. An Instrument which all can play without previous knowledge of music. Plays in any key or pitch as correctly as the most expensive Instrument. Has a compass of three octaves. Full instructions with each instrument.

Everybody their own Musician

No Knowledge of Music Required.

Flute and Saxophone Imitation combined in one instrument.

SAMPLE 2/6 BETTER QUALITY 5/- POST FREE.

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BALLOONS,	40 c/m Assorted Colours	4/-	gross.
,,	50 c/m Plain Seamless, Assorted Colours	8/-	gross.
,,	70 c/m Gold, Silver, Mottled and Jazz ...	18/-	gross.
45 c/m AIRSHIPS		6/-	gross
FLINTS (6) and WICK, in Bottle		7/-	gross.
WEMBLEY PENS, The Seller		4/-	dozen.
EMPRESS SELF FILLER PEN		6/6	dozen.
MOUTH ORGANS	3/-, 4/-, 5/-, 9/-		dozen.
BARBERS' COMBS, White... 3/- doz. **TOOTH COMBS**		1/6, 2/-, 2/6	dz.
POCKET MIRRORS		5/-	gross.
LADIES' PURSES		8/-, 9/-	dozen.
ONE STONE RINGS		8/-	gross.
WHITE AND BLACK UNBREAKABLE COMBS		4/-	dozen.
ONE DOZEN ASSORTED SCISSORS, Carded ...		4/6	dozen.
STAINLESS DESSERT SPOONS AND FORKS ...		7/-	dozen.
WATCHES	2/3, 2/6, 3/-, 4/-, 5/-		each.
SHAVING BRUSHES	3/6, 4/-, 6/- and	8/-	dozen.
TEA SPOONS, 6/- gross. **MOHAIR LACES,**		4/-	gross only.
RAZORS	9/-, 12/-, 16/-, 21/-	30/-	dozen.
CELLULOID DOLLS ...	8/-, 15/- gross; 2/-, 2/6,	4/6	dozen.
SPECTACLES... ...	Nickelled, 6/- dozen; Gilt,	8/6	dozen.
CHILDREN'S PICTURE STORY BOOKS	4/-, 8/- and	16/-	gross.
GAS LIGHTERS, 1/6 dozen. **TONGUE HEADS,**		1/4	dozen.
POCKET KNIVES, 3/-, 4/- dozen. **COLLAR PINS,**		3/-	gross.
RUNNING MICE, 1/6 gross. **PIN-ON MONKEYS,**		8/-	gross.
PHOTO FRAMES, 4/6 dozen. **SPECTACLE CASES,**		1/-	dozen.
SAFETY RAZOR BLADES		4/-	gross.
BLOWOUTS, 6/- gross. **MASKS,**		6/-	gross.
MATCHLESS NEEDLES, 7/- gross. **CHILD'S WRIST WATCH,**		7/-	grs.
OPERA GLASSES, in Case		10/6	dozen.
BALANCING PARROTS	6/- gross; 2/6 and	4/6	dozen.
JOB LINE—DOUBLE SKIN BALLS		12/-	gross.
BANGLES, in Case (Marked 10/6)		4/6	dozen.
SCARF PINS, Good, 1/6 and 2/- dz. **BLACK NIGGER DOLLS,**		10/-	dz.
POCKET COMBS, 1/3 dozen. **BEST TAPE,**		7/-	gross.
SIX APOSTLE SPOONS, Sheffield Make, in case ...		1/10	each.
DAINTY FANCY VASES, Assorted		1/8	dozen.
TINY AIRSHIPS		4/-	gross.
GUINEA PEN, Gold Nib		19/-	dozen.
POCKET ROULETTE		8/-	gross.
E.P.N.S. APOSTLE SPOONS		2/6	dozen.
LARGE PINCUSHIONS—SWANS AND BOOTS ...		8/6	dozen.
NOVELTY, "A LOOK INTO THE FUTURE" ...		2/6	gross.
SALT, PEPPER AND MUSTARD, in Box		5/-	dozen.
FULL SUITE, in Box (Marked 2/6), 2/6 doz. **NOTE BOOKS,**		7/-	grs.
SCRIBBLING BOOKS, 7/- gross. **EXERCISE BOOKS,**		4/-	gross.
TOILET SOAP, 2/- dozen tablets. **PIPES,**		4/- and 6/-	dozen.
GENUINE GILLETTE U.S.A. BLADES, Packet of Ten Blades,		3/2.	
LOVELY METAL CHAIN PURSES		9/-	dozen.
PLATINUM AND GOLD CHAINS		3/-	dozen.
FANCY CIGARETTE HOLDERS		7/-	gross.
REAL RUBBER TOBACCO POUCHES		6/-	dozen.
PENNY LEAD PENCILS		2/6, 6/-	gross.
GENTS' SILK ALBERTS, with Seal		8/-	dozen.
BEST IRISH LINEN THREAD		7/-	gross.
WHITE AND GILT DOUBLE ALBERTS		2/-	dozen.
EBONISED HANDLE CLOTH BRUSH		5/-	dozen.
BROOCHES	8d., 1/6, 2/-,	4/-	dozen.
HAIR SLIDES, Carded	6d., 1/6,	4/6	dozen.
FOLDING SCISSORS		2/-	dozen.
HAIR CURLERS		1/6	dozen.
GRAND LINE NECKLETS ...	8d., 3/-, 4/-, 6/-,	8/-	dozen.
SOLID DORANDO PEARLS, each in box		4/- and 4/6	dozen.
BOXES PALNOLEINE SOAP, 3 wrapped tablets in box,		4/9	doz. bxs.
WHALEBONE BRUSH, each in box		17/-	doz.
STAINLESS DESSERT KNIVES, 16/- dozen; **TABLE,**		18/-	dozen.
ARMY SHAVING BRUSH		1/3	dozen.
METAL FANCY BACK HAIR BRUSH		15/-	dozen.
PEARL BUTTONS	6d., 9d.,	2/-	gross.
BEST LEVER STUDS		2/6	gross.
WEDDING AND KEEPER RINGS, with Tab		6/-	gross.
WOOD WALL CLOCKS		16/-	dozen.
CIGARETTE CASES		5/- and 6/-	dozen.
SPECIAL SLEEPING DOLL, 38 c/m		15/-	dozen.
WATCH AND BOW BROOCH		8/-	gross.
POCKET WALLET NOTE CASES BOOK		2/9	dozen
MECHANICAL TOYS, Assorted		8/6	dozen.
TOBACCO POUCH, each in box		4/6	dozen.
THIMBLES, 3 dozen in Show Box ...	8/- gross	thimbles.	
SAFETY PINS, 18 on card		7/- gross	cards.
NOVELTY MOUTH ORGANS, hang on watchchain ...		3/-	dozen.
FELIX BROOCH		7/-	gross.
PENCIL, with Protector	7/- gross	carded.	
SHAVING SOAP, in Cartons		9/-	gross.
BEST STREAMERS		6/-	1,000.
BABY DOLL, Real Hair, 38 c/m		30/-	dozen.
PENNY BOXES CONFETTI		7/6	gross.
CARNIVAL HATS 6/-, 9/-, 12/-, 18/-,		24/-	gross.
BULLET LIGHTERS		12/-	gross.
JAPANESE WATER FLOWERS, 3/6 gross;	Weighted,	8/-	gross.
DRESSED DOLLS		1/3	dozen.
GIANT PENCILS		14/-	gross.
GENTS' WATCH CASES		3/-	dozen.
SALTS AND PEPPERS		12/-	gross.
LINEN BUTTONS, Size 22		7/-	great gross.
CREPE PAPER, Assorted Colours	7/6	gross bundles.	
FANCY ASH TRAYS		8/-	gross.
SALT AND PEPPER, Two in box		3/-	doz. boxes.
BANDMASTER MOUTH ORGANS		8/6	dozen.
WEMBLEY MEDALS		8/-	gross.
LARGE ONE BLADED POCKET KNIVES		2/	dozen.
LATEST BIRD WHISTLES		4/-	gross.
SPECIAL LINE HAIR BRUSHES		4/-	dozen.
TWO COLOUR BALLOONS, 50 c/m		10/-	gross.
LARGE SHAVING SETS		8/-	dozen.
LADIES' UMBRELLAS		3/6, 4/6	each.
RED SPORTS BALLS ... 3in., 4/- dozen;	4in.,	8/-	dozen.
CAKE KNIVES, Assorted Coloured Handles ...		10/6	dozen.
SHAVING SOAP, in tins, Marked 1/-		2/-	dozen.
SPECIAL 1lb. BOX "FLOWER GIRL" CHOCOLATES		8/6	doz. bxs.
METAL FELIX MASCOTS		3/-	dozen.
LUCKY METAL BOOTS		3/-	gross.
HAND MIRRORS		12/-	gross.
56 PAGE NOTE BOOK		8/-	gross.
LARGE BLACK RAKE COMBS		4/-	dozen.
LILY OF THE VALLEY SCENT		9/-	gross bottles.
MIRROR ON STAND		1/6	dozen.
PUFF BOXES		1/6	dozen.
FELEX TRANSFERS		4/6, 8/-	gross.
FELIX THE CAT MASCOTS (manufactured by permission of the originator)		3/-	each
LOVELY DRESSED DOLL, each in box...		4/-	dozen.
THE HIDDEN COLOUR PAINTING BOOK		7/6	gross.
LOVELY FRAMED PICTURES		5/-	dozen.
PHOTO FRAMES		15/-	gross.
SUGAR DREDGERS		2/6	dozen.
UNBREAKABLE FUR DRESSED DOLLS		4/6	dozen.
SIR WALTER SCOTT RAZORS		17/-	dozen.
MAGNETIC SCISSORS		6/-	dozen.
MANICURE SETS, in case		1/6	each.

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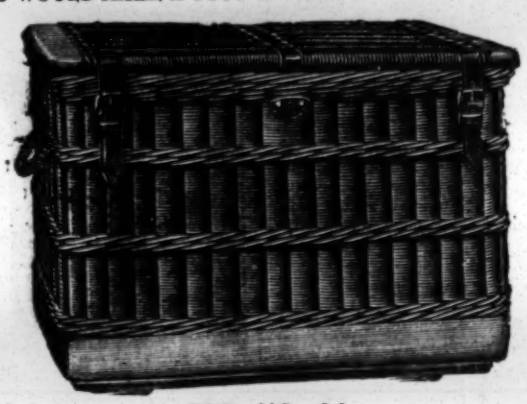

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Again Creates a Sensation at Derby Castle, Douglas, with

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A SMILE WILL GO A LONG, LONG WAY

TURNED UP

AND

DOES THE SPEARMINT LOSE ITS FLAVOUR

B. FELDMAN & CO.

SAY IT WITH FELDMANISM!

FOOTLIGHT FLASHES.

STILL THE BIG HIT.

The Savoy broadcasting bands certainly put up some magnificent dance programmes, which include numerous new Feldman numbers. Withal, "Horsey" is still top of the bill. It is an "institution" now, and the Savoy bands would hear something drop if they left "Horsey" out. They don't, though. The boys know their public and cater for them intelligently.

"DELAWARE."

This attractive waltz ballad is gaining ground everywhere. Neve Roberts, who put it on at Great Yarmouth recently, reports it an immense hit. Blackpool has also passed it as a real winner.

DELIGHTFUL DUET.

"Honeymoon Time" is one of the most delightful numbers that has ever been penned. It is great as a solo, but as a duet it is glorious. Arthur Stevens tells us of the success of the number worked as a duet in "Not Likely" revue.

A BIG FAVOURITE.

At the Pavilion, Filey, Yorks, Jimmy Gordon (with Andie Caine's Entertainers) is a great favourite. It is a noteworthy fact that Jimmy specialises in Feldmanism. The local Press has not been slow to appreciate the value of James's material and his excellent handling of it.

IN SCOTLAND'S CAPITAL.

They are appreciative in Edinboro' Toon when there is anything to enthuse over. The patrons of the King's Theatre let themselves go when Viva Daron appeared there and gave them some Feldman ballads in highly artistic style. Tab calls are frequent with Miss Daron, who has got a superb vocal organ and knows how to use it to best advantage. "Just Been Wond'ring" is one of Miss Daron's favourite numbers.

DELIGHTED WITH THEM.

Charles Hamlon, writing for the Gillow Sisters ("Just Two Kiddies"), says: "They are absolutely delighted with 'When Will the Sun Shine for Me?' and 'If I Can't Sing about My Mammy,' as they feel confident of creating a furore with such attractive songs."

A FINE LIST.

Eugene Valroy is, obviously, an out-and-out Feldmanist. Writing from St. Andrews, Fife (where the golfers come from!) Mr. Valroy gives particulars of Feldman numbers featured by the artists in his party as follows:—

"If It Takes a Thousand Years,"
"When Will the Sun Shine for Me?"
"Send Me a Bluebird,"
"Who's Sorry Now?"
Marie Wayne.

"Turned Up,"
"Monty from Monte Carlo,"
"Not Here, Not There,"
"If You Don't Think So, You're Crazy,"
Eugene Valroy.

"Horsey, Keep Your Tail Up,"
Peter Radford.

"I Ain't Goin' Back to Nowhere,"
"You're O.K. Katie With Me,"
"I'm Sitting Pretty,"
"I'm Crazy on Daisy,"
Archie Bentley.

"A Smile Will Go a Long, Long Way,"
"Cha-Cha-Cha-Charles,"
"Dancin' Dan,"
"Reuben, Reuben,"
Betty Dale.

"What Makes a Business Man Tired?"
"Is There Any Room in Your Little Bed?"
"Oh! How She Lied to Me,"
"Mrs. Murphy,"
Arthur Fisher.

FOOTLIGHT FLASHES.

CHANNEL ISLES SUCCESS.

Gracie Floyde is having a wonde time in the Channel Isles, where sh Feldmanising most successfully. Floyde writes enthusiastically of winners, which include "Who's S Now?" "I've Got a Cross-e Papa," "Turned Up," "What M a Business Man Tired?" and They're Irish, Bring 'Em All In."

THEY WANT MORE.

Doree Harding and George Page featuring "Carissima" and "Tu Up" respectively in "Bits of Bri ness" concert party at Wither They are so delighted with t sample of Feldmanism that they an entire Feldman rep., which req we, of course, take delight in resp ing to.

POETISING!

Sid Stanton's party, "The R Mascots," are an attraction at Beach Pavilion, Dover. Followin thusiastic applause for their worl "Say It With a Ukulele." "A S Will Go a Long, Long Way," " Along, Missouri," and other Feld hits, the Robbie Burns of the got busy and evolved this crisp, prehensive couplet:—

"If the public you wish to magn
The one thing to do is to Feldman

He may not be the best poet in world, but he is certainly a trut one. Our congratulations to the l

"GOING GREAT GUNS."

Says Jack Stanley (Palladium, tertainers, Happy Valley, Llandud "I am going great guns here 'Horsey,' 'Turned Up,' and 'S mint,' and I am getting busy on 'Gonna Bring a Watermelon' 'When They're Eating Rice in Ch as well." Mr. Stanley is travelli the progressive path.

ALWAYS A WINNER.

Madge Lindsay says "Turned U is one of the cleverest comedy s she has ever had the pleasure of s ing. "It is always a win "Meyer" and "Spearmint" are in Miss Lindsay's winning list Newcastle, Co. Down, with " Jovial Jollies").

ON THE ISLAND.

The following extract from the "Isle of Man Times" gives an idea of the strength of Feldmanism on the Isl

"This year, perhaps more than vious years, has brought even music publications before a public use much discretion before advoca this, that, or the other song as 'catch of the season.' Feldman p cations are probably more pop than ever.

"This season, songs seem to been divided into two categories— rather sentimental ballad and ridiculously worded but jolly li items which nearly always please. instance, 'Does the Spearmint Los Flavour' is being sung lustily, a would appear that it takes first everywhere as one of the most 'sw ing' discoveries of 1924. As opp to this there is 'Gigolette,' a com tion which is in every way a d contrast to the former piece mentio Yet they are both fox-trots. sentimental ballad which possess tuneful melody is 'A Smile Will Long, Long Way,' as also does 'W Will the Sun Shine for Me?' and I Can't Sing About My Mam Then, of course, 'Horsey, Keep Tail Up' has proved its popul both as a song and a fox- 'Turned Up'—the rather sad narr of a would-be bride and her fa who turned up at the church minu bridegroom—and 'Say it With a lele' lose nothing in comparison to other numbers. Turning to w songs, perhaps those carrying favour are 'Nellie Kelly, I Love and 'Delaware.'"

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